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Alfred H. Nash



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GRADUATE SCHOOL

Dissertation

THE INTER-RELATIONS OF MUSIC AND POETRY

by

Winifred H. Nash

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requirements for the degree of

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2. The second part of the document is a list of the names of the persons who have been named in the proceedings. The names are listed in alphabetical order, and each name is followed by a number indicating the page on which the name appears. The names are as follows:

# The Inter-Relations of Music and Poetry

## Part One

### The Value of a Study of the Inter-Relations of Music and Poetry

In "Literature and Science", Matthew Arnold deplored the lack of symmetry in English life and art of the nineteenth century: "'Defuit una mihi symmetria prisca,'-- 'The antique symmetry was the one thing wanting to me,' said Leonardo da Vinci,-- and he was an Italian. I will not presume to speak for the Americans, but I am sure that in the Englishman the want of this admirable symmetry of the Greeks is a thousand times more great and trying than in any Italian. The results of the want show themselves most glaringly, perhaps, in our architecture, but they show themselves also in all our art. Fit details, strictly combined, in view of a large general result nobly conceived: that is the beautiful 'symmetria prisca' of the Greeks, and it is just where we English fail, where all our art fails."

The lack of symmetry was, without doubt, a result of the undue stressing of utilitarianism in an age in



which the rapid development of machinery had given rise to a Philistine class, interested only in materialism. In the same essay, Arnold quotes from the report of some President of a Section for Mechanical Science: "He who in his training has substituted literature and history for natural science has chosen the less useful alternative." As an example of the one-sided effect produced by a choice of the so-called more useful alternative, Arnold writes: "I once mentioned in a school report, how a young man in one of our English training colleges, having to paraphrase the passage in Macbeth beginning 'Canst thou not minister to a mind diseased?' turned this line into 'Can you not wait upon the lunatic?' . . . What a curious state of things it would be, if every pupil of our national schools knew, let us say, that the moon is two thousand, one hundred sixty miles in diameter, and thought at the same time that a good paraphrase for 'Canst thou not minister to a mind diseased?' was 'Can you not wait upon the lunatic?' If one is driven to choose, I think I would rather have a young person ignorant about the moon's diameter, but aware that 'Can you not wait upon the lunatic?' is bad, than a young person whose education had been such as to manage things the other way."







Although Arnold particularly avoids a discussion of American standards, Professor Le Baron Briggs gives testimony of a one-sided development evident among American students in the twentieth century. He writes of a Harvard student, with an excellent scholarship record in scientific fields, who reported that "Evelyn Hope" was "the monologue of a man of mature years in the presence of the corpse of a woman much younger than himself."

The stressing of purely utilitarian values in American education has tended to produce an intensely practical type of mind, to which a primrose by the river's brim is an excellent subject for scientific analysis under the microscope, but it is nothing more. The roar of the steam-riveter, the shriek of the fire-siren, and the grinding of automobile brakes have drowned out "the still, sad music of humanity." The practical type of mind can not understand a purely aesthetic or emotional value; therefore, the practical-minded person can not sense the worth of a purely cultural subject.

Recently there has been a tendency to swing away from the narrow utilitarian ideal in education to a broader conception of general culture. People are beginning to feel that, in over-emphasis upon the vocational, the practical, and the useful, educators have



"mistaken Martha for Mary,-- and she has proved a bad step-mother." To teach men how to get a living rather than to teach them how to live has been too often the aim of education. There has been a neglect of the spiritual values, which, however intangible and difficult to define, are truly what men live by. As a result, American civilization of the twentieth century has surely lacked "*symmetria prisca*."

In "Culture and Anarchy", Arnold explains his ideal of a culture that should correct the evils of materialism, and achieve well-rounded symmetry in art and life. Culture is "a study of perfection", aiming to render an intelligent being yet more intelligent, and "to make reason and the will of God prevail." The basis of true culture is "an inward spiritual activity, having for its character increased sweetness, increased light, increased life, and increased sympathy."

To bring the intensely practical mind to an appreciation of Arnold's cultural ideal is difficult. The material rewards of a utilitarian study are obvious and readily measurable, but the impalpable rewards of a cultural study are not immediately evident or measurable by any definite standards. The practical mind questions, "What's the use?"





This mental attitude is particularly apparent in connection with the appreciation of poetry. To the practical-minded person, beauty is no excuse for being. In his opinion, poetry is a rank waste of time. When confronted with a poem that must be studied as an assignment for a required course, he labors to extract from it something that has sensible value. He judges "The Vision of Sir Launfal" a good poem because it teaches one not to throw things rudely. "Sir Launfal should not have thrown the gold-piece to the leper: he should have passed it politely." He thinks that "Annabel Lee" is not a good poem because "it does not teach proper resignation to the will of God." He asserts that "The Ring and the Book", although it would probably have been interesting to the people of the fifteenth century, fails to hold the attention of the modern reader; for the story of the old Florentine murder trial no longer has any news value!

In the Atlantic Monthly for May, 1926, there is a letter from a contributor, protesting against the wilful blindness of the practical mind to aesthetic considerations: "I state defiantly -- for I have bottled it up too long -- I proclaim that I love trees and flowers and growing grass; that there is beauty in the November





frost hung upon the tracery of the fading goldenrod; that even a bourgeois sunflower on a city dump is worthy of a glance. There -- I have confessed! I have uttered Beauty, that word forbidden to business! But why this self-conscious shame-faced embarrassment at a word suggestive of beauty? To do business respectably, must a man display the esthetic qualities of a hog?"

Above all other subjects, the teaching of poetry offers rich opportunity for the training of aesthetic and emotional appreciation and the enlargement of spiritual vision. Through poetry, education may reach not only the intellect, but soul and heart as well, so that ultimately even the most practical-minded type of student may be stirred to "inward spiritual activity, having for its character increased sweetness, increased light, increased life, and increased sympathy."

But how can a teacher overcome the prejudice against poetry that is so often apparent among pupils? Or, if not antipathy, at least a settled apathy? How can one make the practical mind realize the worth of poetry as an art form, and its value in cultural rewards that elude measurement?

With students of such type, the approach to poetry through music has proved in many cases an easy and



pleasant avenue to an appreciation of poetry as a wholly distinct art-form, and to a much fuller aesthetic enjoyment of both arts. Most young people of today know something of music (thanks to the radio!), and are interested in discovering certain similarities between music and verse. Their interest may be thence directed to poetry as a medium of expression for spiritual and emotional suggestion, wholly different, in their appeal to heart and mind and soul, from similar ideas expressed in prose.

The definite objectives to be attained through a study of the inter-relations of music and verse are:

1. A development of the aesthetic sense.
2. A training of the sense of rhythm.
3. A training of the ear for the word-euphony and tonal-modulation of poetry.
4. The recognition of poetry as an independent art-form, wholly different from prose in technique and total effect.
5. The stimulation and right direction of emotional feeling.
6. An enrichment of the spiritual nature.
7. The development of creative ability.



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To attain the first four objectives, very definite methods may be used; but to attain the last three, the major objectives in the teaching of poetry, -- how can we devise definite lessons to enlarge spiritual vision and to develop correct emotional feeling? Or how can we later test and measure the results of teaching? It can't be done! And there is no reason why it should be attempted, for there is no value in an effort to reduce the intangible to cut-and-dried formulae. We may be certain, however, that a genuine appreciation of Beethoven's Fifth Symphony, or of Francis Thompson's "The Hound of Heaven" carries rich, though immeasurable value for the growth of mind and soul, and that results will ultimately appear, in greater depth and breadth of being.

Or the result of such an understanding and appreciation may be strength and solace at a time when they are needed. In "Joseph Vance", by William de Morgan, the leading character says: "When a heart has ached for months, and for sheer weariness is ready to welcome any alleviation, however small, a strain of music we might hardly notice at another time may be a relief. ... How often have I said to myself after some perfectly convincing phrase of Beethoven, 'Of course, if that is so, there can be no occasion for worry!' ... A sudden



voice of triumph crying out through the bewildering vortex of resonance, -- a sound as though the morning stars sang together, and the sons of God shouted for joy! . . . It could not be translated into vulgar grammar and syntax, but it left no doubt upon the point."

That poetry may have a similar effect has been proved by the work of Miss Lillian Baylis, the manager of the "Old Vic" theatre in the East End of London. In the "Old Vic", Shakespearean plays are presented to the people of the poorest section of London; Shakespeare speaks there to the man in the street, -- not only for an evening; but for all time. During the war Miss Baylis received many letters from soldiers in service, quoting lines that had helped them when courage was at low ebb. "Henry the Fifth" had proved a real inspiration.<sup>1</sup>

The final objective in the study of an art should be the development of creative power. This is an objective that is often wholly neglected. One can never fully appreciate a work of art unless he has tried his own skill in similar creation. Through a study of the inter-relations of music and verse a student may be led, first, to a genuine interest in poetry for its own sake; and, later, to the development of some poetic spark

<sup>1</sup> Oxford Lecture: "The Old Vic", Miss Lillian Baylis, July 28, 1927.





latent within himself. At any rate the mere attempt at creation will stimulate new interest in the skillful technique of a great artist; students return with new zest to watch

" -- The Master work, and catch  
Hints of the proper craft, tricks of the tool's  
true play."

The great value of creative work lies, of course, in the fact that it stimulates growth. The seed of poetic ability often germinates slowly, but it reaches bravely upward. Like prayer, it is a lifting up of the mind and heart to infinite power and beauty; and through such aspiration, the spirit grows in the richness of "increased sweetness, increased light, increased life, and increased sympathy."

From the standpoint, then, of appreciation and creation, a study of the inter-relations of music and verse is of benefit, leading, as it must, to a keener critical perception, and an increased enjoyment of poetry.

"Into my heart's treasury  
I slipped a coin  
That Time cannot take  
Nor a thief purloin;





O, better than the minting  
Of a gold-crown'd king  
Is the safe-kept memory  
Of a lovely thing!"

Sara Teasdale.

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## Part Two.

### The Development of Music and Verse.

Although the historical beginnings of music and verse are veiled in the mists of antiquity, it is probable that the two arts came into existence about the same time. From earliest recorded ages to the end of the fifteenth century they were in the process of steady development, linked and interacting. The art of verse, however, progressed much more rapidly than the art of music, which remained in a comparatively primitive state until the event occurred that brought about a definite cleavage. This event was the invention of printing, -- letter-printing about 1455 and music-printing about 1502. Thereafter the two arts were free to follow independent courses. It is interesting to find in present times a tendency to return to a linking of music and verse, as in the days of ancient history. The intoned verse of "A. E.", the songs of Vachel Lindsay, the psalteries of W. B. Yeats, and the banjo-tunes of Kipling are reminiscent of the Greek singers and the bards of old.





Music and verse appear to have had a common origin in the instinctive desire of man for rhythmic expression. At first, such expression was simply imitative of the rhythms of nature, like the sighing of the wind or the roaring of the waves. Examples of this earliest type of poetic utterance -- lyrical but inarticulate -- survive in the Irish "caioinan", or "keening", which is a cadenced wail of mourning like the moaning of the wind; and in the Arabian "oolooleh", a wordless cry of grief.<sup>1</sup>

The element of quality or pitch seems to have originated in an attempt to imitate cries of animals or birds' songs. In many Indian chants the hoot of the owl, the wolf-howl, and the hiss of the snake are reproduced. A curious proof of the close imitation of nature in the earliest forms of poetic expression is found in Plutarch, who records that when Terpander was playing at the Olympic games, a string of the lyre broke, but a cicada placed upon the bridge supplied the needed notes.

The earliest recorded songs and chants of ancient days were connected with religious rites and hero-worship. In the Rigveda of the Brahmins there are hymns intended for music supposedly dating from 1500 B. C.<sup>2</sup>

Among the Phrygians, Phoenicians, and Egyptians,

<sup>1</sup>The Affinity and Divergence of Music and Verse.  
E. E. Ford. Page 4.

<sup>2</sup> The History of Music. Emil Naumann. Book I,  
Chap. 1.

Section 1000 - General Provisions

1. The purpose of this Act is to provide for the establishment of a system of public health services in the State of New York. It is the policy of the State to provide for the health of its people by the establishment of a system of public health services which shall be comprehensive, efficient, and economical.

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4. The Department of Health is hereby authorized to employ such personnel as may be necessary for the execution of the purposes of this Act, and to fix the compensation of such personnel.

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sculptured reliefs and mural paintings show performers upon instruments, rhythmic dance, and singers beating time with their hands.

The Temple services of the ancient Hebrews reveal extensive use of music, song, and dance in religious worship. "The antiphonal mode of singing was practised, and marked musical effects were gained by the alternate employment of male and female voices in solo and chorus. A tribe was set apart for musicians, so that David could appoint 'four thousand Levites to serve the Lord with instruments', and upon another occasion, 'two hundred four score and eight who were cunning in song.'<sup>1</sup>

The songs of Miriam, Deborah, Judith, and the daughters of Haman show the linking of music and poetry in the daily life of the ancient Hebrews.

After the destruction of Jerusalem and the consequent captivity of the Jews, music declined among the Hebrew people. The explanation is found in Psalm 137:

"By the rivers of Babylon we sat down;  
 Yea, we wept when we remembered Zion;  
 We hanged our harps upon the willows in  
                   the midst thereof,  
 For there they that carried us away  
                   captive

<sup>1</sup>The Story of the Art of Music. Frederick Crowest.  
 Page 19.



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Required of us a song;  
And they that wasted us  
Required of us mirth,  
Saying, sing to us one of the songs of Zion,  
How shall we sing the Lord's song  
in a strange land?"

Among the Greeks is to be found the finest flowering of the unified arts of music and verse. "Lyrical poetry, like all art in Greece, took origin in connection with primitive nature worship. In their dim beginnings, the elements of Greek poetry are hardly to be distinguished from the dirges and raptures of Asiatic ceremonial, in which the dance and the chant and the song were mingled in a vague monotony, generation after generation expressing the same emotions handed down from their forefathers. But the Greek genius was endowed with the faculty of distinguishing, differentiating, vitalizing what the Oriental nations left hazy, confused, and inert. Therefore, with the earliest stirrings of conscious art in Greece, we remark a powerful specializing tendency. ... Separate forms of music and of metre are devoted with the unerring instinct of a truly aesthetic race to the expression of the moods and the passions of the soul. An



unconscious psychology leads by intuitive analysis to the creation of distinct branches of composition, each accurately adapted to its special purpose."<sup>1</sup>

Poetry and music were very intimately blended, both being considered to arise from the direct inspiration of the Muses, -- whence the term μουσική, with a far wider meaning than our word "music."<sup>2</sup> Poetry was felt to need delivery in song for its complete expression, and music had little importance except to embody poetry.

The first poetic style to become established was the epic, cultivated by wandering bards who intoned their verses, whether memorized or improvised, to a slender accompaniment on the lyre or some similar instrument. The historic masters were Homer and Hesiod in the ninth and eight centuries, B. C.

Later several more condensed forms became popular, such as the Ionic iambics, the elegiacs, the lyrics of Lesbos, and the Dorian choral songs.

Side by side with these, developed Attic drama, with a complex union of solo and choral declamation.

In ancient Greece poetry and music were intertwined with the everyday life of the people; every town had its professional poets and choruses. "Every rank and degree

<sup>1</sup> The Greek Poets. John Addington Symonds.

<sup>2</sup> The History of Music. W. S. Pratt. P. 51.





of the Greek community had its proper allotment of poetical celebration. The gods had their hymns, nomes, paeans, dithyrambs; great men, their encomia and epinikia; the mourner, his threnodia and elegies; the wine-dresser, his epilenia; the herdsman, his bucolica; even the beggar, his eiresione and chelidonisma."<sup>1</sup>

Creative genius was stimulated through the Olympian, Nemean, Pythian, and Panathenean games, at which contests were held and prizes awarded for original composition in music and verse. Here one finds immortal names: Terpan-der, Timotheus, Pylades, Pindar. So great was the renown of Pindar, and so high the esteem in which his genius was held even by his enemies, that when the Spartans ravaged Boetia and burned Thebes, the following inscription was placed upon the door of the house in which Pindar had lived:

"Forbear to burn this house.

It was the dwelling of Pindar."<sup>2</sup>

As to the actual style of the Grecian music, one must depend largely upon conjecture, for only a few mutilated specimens of surely authentic melodies are still extant. The chief of these is the Hymn to Apollo, discovered at Delphi in 1893, -- a paeon composed by an Athenian to

<sup>1</sup> The Greek Poets. John Addington Symonds.

<sup>2</sup> The Philosophy of Sound. W. M. Higgins. Page 190.



celebrate the repulse of the Goths in 279 B. C.<sup>1</sup>

The melodies were decidedly minor, with a tonality unlike ours. The rhythmic and metric patterns were varied and often intricate, regulated by the quantities and accents of the text rather than by independent time-schemes.

Numerous instruments were used in accompaniment. The stringed instruments were the lyre, the kithara (or phorminx), the magadis, the barbitos, the trigon. The wind instruments included the aulos, the salpinx, and the syrinx or Pan's pipe. A rudimentary form of organ was invented at Alexandria by the mechanician Ktesibios about 175 B. C.<sup>2</sup>

From as early as the seventh century B. C. the Greeks laid foundations of acoustical and theoretical research. The Dorian, Phrygian, and Lydian modes were formulated and developed, and an elaborate system of notation invented.

Although music, as we have seen, assumed a position of great importance in Greek culture, it was still, however, only a hand-maid of poetry, as it had been, apparently, in earlier civilizations.

Roman music was, in the main, imitative of the Greek. After the conquest of Greece in the second

<sup>1</sup> The History of Music. W. S. Pratt. Page 52.

<sup>2</sup> Ibid. Page 53.





century B. C., all Roman art, education, and letters came under the influence of Greek models. Great numbers of musicians were attracted to Rome, and the knowledge of Greek modes became widely spread.

The music of the early Christian era was based upon the old Greek modes, although the church service followed the antiphonal custom of the ancient Hebrews. In the fourth century Bishop Ambrose of Milan formulated a tone-system (adapted from the Greek) for use in church ritual. The system was later developed under Pope Gregory the Great, whose name has been given to the type of music used throughout the Middle Ages for all branches of the liturgy.

From Holinshed's Chronicles we learn that the Gregorian chants were adopted in Britain about 670. "The archbishop Theodore . . . ordeyned one Putta, a simple man in worldly matters, but well-instructed in ecclesiastical discipline, and well seen in song and music to be used in the church after the manner he had learned of Pope Gregory's disciple."

In this connection it is interesting to find the following comment in Diaconus' life of St. Gregory: "The French and the Germans were quite unable to sing the Gregorian chant. Their figures were gigantic, and when they sung, it was rather thunder than musical notes. Their

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rude throats, instead of the inflections of pleasing harmony, formed such rough sounds as resembled the noise of a cart jolting over a pair of stairs."<sup>1</sup>

In secular life, also, music and poetry were linked in the early days of Britain. The skalds of the North-land carried their art as "smoothers or polishers of language" into the island of Britain. To the accompaniment of the harp the Anglo-Saxon scop sang the great deeds of great heroes. The life of the wandering singer is indicated in "Widsith", an Anglo-Saxon poem in which we learn of the travels of the poet to courts of the mighty, and of the rewards granted for his song. In "Beowulf" there are frequent references to the "gleoman" who chanted the triumphs of heroes to the guests in the mead-hall.

The story of Caedmon, as told in Bede's Ecclesiastical History gives evidence that "laothcraeft" was common among the inmates of the monastery, and that poetry sung to music was a customary entertainment at the "gebeorscipe."

Alfred the Great was so well-versed in the art of music that, during his contest with the Danes, he was able to gain needed information about the forces of the enemy by wandering through the Danish camp, disguised

<sup>1</sup> The Philosophy of Sound. W. M. Higgins.



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as a strolling harper.

In 1066 a new influence affected the course of English melody. The coming of the Normans was of supreme importance in its effect upon the vernacular. Cumber-some inflections were dropped, harsh gutturals discarded, and the language enriched by many resonant words of Greek and Latin origin. Furthermore, in verse, end-rhyme was substituted for alliteration. The refrain came into common use. Metrical schemes of great complexity supplanted the Anglo-Saxon verse system.

Throughout the twelfth and thirteenth centuries the influence of the troubadours and the trouvères was potent in shaping the course of English music and verse.

The troubadour songs originated in Provence soon after 1100. "The themes chosen were courtly love, nature, and sometimes flights of martial, heroic, or religious ecstasy. Certain forms were favorites, such as the canson, or stanza-song in general; the tenso, or dialogue; the sirvente, or narrative; the alba, or morning-song; the serena, or evening-song; the balada, or dance-song; and the planh, or complaint. Great ingenuity was shown in the elaboration of curious verse-forms, with reiterated rhymes, studied effects in assonance, and highly complicated stanzas."<sup>1</sup>

<sup>1</sup> The History of Music. W. S. Pratt. Page 86.



The troubadour songs were meant to be sung, not simply chanted or read. Doubtless some were fitted to popular airs already in use, but in many cases melodies were originated. These secular songs were quite different from the ecclesiastical music. "They show a fairly clear sense of tonality as now understood. . . . Their phrases are well-defined, corresponding to the lines of the words, usually with but one tone to a syllable, ending with a cadence, and based upon a regular accentual system."<sup>1</sup>

Contemporary with the troubadour songs of Provence (possibly inspired by them and developing from them) were the trouvère songs of northern France. The trouvères compiled metrical romances dealing with stories of Charlemagne, King Arthur, and tales of the Crusades. The best-known of the trouvères proper was Adam de la Hale, whose genius was shown in lyric songs, in polyphonic rondeaux and motets, and in several song-plays, chief of which was "Robin et Marion" (Naples, 1285), which is often called the first comic opera.

The troubadours and trouvères were the minstrels of the aristocratic classes; but the peasants, too, were music-lovers. In southern France we find that the lower classes had the caroles, or dance-songs; in

<sup>1</sup> The History of Music. W. S. Pratt. Page 87.

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northern France, the *chanson populaire*, including the *aube*, the *pastourelle*, and the *toile*.

Through the influence of Eleanor of Aquitaine and the Anglo-Norman court, the Norman traditions of music and verse were popularized in England. During the thirteenth and fourteenth centuries English lyrics became more spontaneous and varied. From the courtly love convention, with its exaltations of womanhood, there developed a group of religious lyrics in praise of the Blessed Virgin. Christmas carols, spring songs, *golliares* (drinking-songs), love-lyrics, hymns, *rondels*, and *ballads* are other characteristic lyrical forms of the Norman period.

An excellent specimen of the music of the period is the famous Reading Rota, "*Sumer is i-cumen in*", a round in polyphonic style, dating from 1240. It is probable that this sole surviving specimen was not a unique example, but simply one of many secular compositions of distinct worth. Walter Map mentioned the round as a form used in his time; Giraldus Cambrensis in the twelfth century wrote of the Welsh, "who were wont to sing together in as many parts as there were voices."<sup>1</sup> In a recently discovered manuscript belonging to a monastery in the Orkney Islands there is evidence that a system

<sup>1</sup> The History of Music. Cecil Gray. Page 35.



of notation for singing in thirds in two parts was used during the thirteenth century. There is every likelihood, then, that secular music had developed concomitantly with verse during the Norman period. The reason that only the Reading Rota has survived doubtless lies in the fact that the monks were the guardians of notation systems; secular music was considered unworthy of preservation, but inasmuch as the Reading Rota was provided with an alternative set of sacred words by the composer, a monk named John of <sup>1</sup>Fornsete, it was saved from oblivion.

That the Normans were lovers of music is richly evidenced in "The Canterbury Tales." Chaucer refers specifically to the musical talents of the squire, the prioress, the friar, the monk, the pardoner, and the miller. The miller's bagpipe played the pilgrims out of town:

"A baggepype wel coude he blowe and sowne,  
And ther-with-al he brought us out of towne."

The tune he played was perhaps the song of the Pardoner (mentioned a little later in the Prologue), "Come hider, love, to me", during which

"The sunnour bore to him a stiff burdoun;  
Was never trompe of half so greet a soun."







Until the middle of the fifteenth century, we find that music and poetry are following a similar course of development, linked and interdependent;—although music seems to be a hand-maid of poetry rather than an independent art. In the middle of the fifteenth century there comes a definite cleavage between the two arts, and a resultant musical development that is rapid and amazing.

The reason for the cleavage, and the consequent separation of music and verse, was the invention of printing. No longer was it necessary for the great deeds of heroes to be chanted, that the fame of mighty warriors might be handed down by tradition from generation to generation. No longer, therefore, was it necessary that music remain the hand-maid of poetry. After the invention of printing, music was free to follow an independent course.

It was natural that the first great school of music should have developed in Flanders, where the printing press had been in use for twenty years before it was taken from Bruges to England by Caxton in 1476.

In studying the development of the great Flemish school, one notes a striking correlation between life and art. The Flemish composers are distinguished in the history of music because they brought to perfection



the form known as canon music. In Greek the word "canon" signifies a rod used in weaving, a staff, and, finally, anything that serves to regulate and determine other things. In canon music, many independent melodies are interwoven, subtly and skillfully, -- just as the Flemish weavers, noted throughout the world, interwove separate threads to form a pattern of intricate beauty. In canon music one finds individuality and independence under the discipline of the whole design. Such music suggests the social state at the end of the fourteenth century, -- a state in which the breakdown of feudalism had made way for the growth of the commons and the guild system.<sup>1</sup>

There are many great names associated with the great Flemish school of music which influenced creative work for two hundred years. Chief among them are Johann Ockeghem, William Dufay, Josquin des Près, and Orlando di Lasso. Through the influence of these composers, polyphonic music attained a high degree of technical perfection, stimulating creative genius of fresh originality and greater power in the succeeding centuries.

Furthermore, the invention of music printing marked another important advance in the divergent development of the two arts. The earliest known printing of music from types was in 1476 by Ulrich Holm of Rome. In 1481

1. The History of Music. Cecil Gray. Page 56.



The following is a list of the names of the persons who have been elected to the office of Justice of the Peace for the year 1900. The names are given in alphabetical order of their surnames. The names of the persons who have been elected to the office of Justice of the Peace for the year 1900 are: [illegible names]

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another system was devised by Jörg Reyser of Würzburg and Ottavio Scotto of Venice. In these cases only plain-song was attempted. The more difficult problem of printing contrapuntal music was attempted in 1501 by Ottaviano dei Pettruci, who went to Venice in 1491, secured a monopoly of music-printing there, and later returned to Fossombrone, his birthplace, where he completed a monumental series of over thirty collections of masses, motets, frottole, and pieces for the lute.<sup>1</sup>

The fresh impulse given to creative work by the invention of music printing is shown in the remarkable sixteenth century Italian school of musical composers. The finest tendencies of the period are exemplified in the work of Palestrina, choirmaster at St. Peter's and composer for the Papal Chapel. His music is deeply and purely religious, wholly remote from secular suggestion. So lofty is the spiritual tone that it impresses the average modern hearer as being perhaps too austere. At all events, sacred music of the polyphonic style reaches a glorious climax in his work.

In secular music, at the same time, the madrigal was extremely popular, -- "a finished contrapuntal setting of secular words, . . . usually amatory, into which gradually crept qualities of sensuous piquancy." <sup>2</sup> Other

<sup>1</sup> The History of Music. W. S. Pratt. Page 116.

<sup>2</sup> Ibid. Page 116.



popular forms were the canzona, or popular part-song; the frottola, a variety of canzona, usually following a fixed plan of stanza with refrain; and the villanella, or street-song, with a rough or coarse text, a prominent melody, and little attempt at part-writing.

In 1560 the "oratorio" was begun by St. Philip Neri in connection with religious services conducted at the oratory of the San Girolamo monastery.

In 1575, Count Giovanni Bardi, a literary dilettante of Florence, began experiments in "monodies," -- that is, recitatives with accompaniments. In 1594, the first musical drama, "Dafne", was produced.

Another interesting musical development was the "intermedi", or "intermezzo", which were brief pieces, often humorous in tone, intended as entr'acts between the parts of literary plays. The intermezzi led the way ultimately to opera bouffe.

As was natural, the music of the sixteenth century in Italy exerted a profound influence upon the development of English culture in Elizabethan times. Italy was the mecca for the Englishman of the sixteenth century. He fashioned his dress, his manners, and his morals upon the style of Venice or of Florence, -- to such an extent that in 1570 Roger Ascham reprobated the practice, common





among Englishmen, of resorting to Italy for study or travel, and castigated his countrymen with the Italian proverb: "Englese Italianato é un diavolo incarnato."<sup>1</sup>

The Englese Italianato, whether or not un diavolo incarnato, returned to England saturated with the musical feeling of Italy. The love for music grew to be a characteristic feature of social life in Elizabethan England. Education in music became a prime requisite among the accomplishments of the cultured classes; and, in due time, musical ability became a necessary qualification for domestics and apprentices. "In the time of Elizabeth, not only was music a qualification for ladies and gentlemen, but even the city of London advertised the musical abilities of boys educated in Brideswell and Christ's Hospital as a mode of recommending them as servants, apprentices, and husbandmen."<sup>2</sup>

A great variety of musical instruments were in common use. "The bass-viol hung in the drawing-room for the amusement of waiting visitors; and the lute, cithern, and virginals for the amusement of waiting customers were the necessary furniture of the barber shop."<sup>3</sup>

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<sup>1</sup> A History of English Literature. Moody-Lovett. P. 84.

<sup>2</sup> Chappell: Popular Music of the Olden Times. Vol. I., Chap 3.

<sup>3</sup> Ibid.



Michael Drayton, in the "Polyolbion", published in 1613, mentions with a certain pride the number of musical instruments familiar to the English. (He is telling of a contest between English and Welsh musicians.)

" - - - - - The English  
 Strook up at once and sung each to the instrument,  
 (Of sundry sorts there were, as the musician likes);  
 On which the practised hand with perfect  
                   fingering strikes  
 Whereby their right of skill might liveliest  
                   be expressed.  
 The trembling lute some touch, some strain the  
                   viol best,  
 In setts which there were seen, the musick  
                   wondrous choice.  
 Some likewise there affect the Gamba with the voice.  
 To shew that England could varietie afforde.  
 Some that delight to touch the sterner wyerie  
                   chord  
 The Cithron, the Pandore, and the Theorbo strike;  
 The Gittern and the Kit the wandering fiddlers like.  
 So there were some again, in this their learned  
                   strife,

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the growth and flowering of the greatest period of melody that England has ever known. William Byrd, Orlando Gibbons, Thomas Weeks, Thomas Morley, John Weelkes, John Dowland, John Bennet, Francis Pilkington, Michael Este, and Thomas Ravenscroft are the most famous of a group of extremely gifted composers of madrigals.

The English madrigal of the 16th century was a rather complicated form. The music expressed the sentiment of the words, and it was colored to match the emotion, long notes for happiness, short notes for fright, etc. No sharps were used in the signature; sometimes one flat was used -- rarely, two -- never any more.<sup>1</sup> That the musicians were poets as well as masters of music is evidenced by many poetic touches within the music itself. "Cupid on a Bed of Roses" contains a quavering chord exactly like a little yawn. In another madrigal a sudden change from G to B minor suggests an anvil and hammer-stroke.

The madrigal lyrics, also, are of a very high order of excellence. The perfection of their melody is directly traceable to the purpose of the composer: they are intended to reach the ear rather than the eye. Hence one finds careful consideration of consonance, assonance, alliteration, and onomatopoeia. "My Lady's Tears", by

<sup>1</sup> The Elizabethan Madrigals. Dr. E. H. Fellowes, Oxford Lectures, August, 1927.



The following is a list of the names of the persons who have been elected to the office of the President of the United States, from 1789 to 1892. The names are given in the order in which they were elected, and the year of their election is given in parentheses. The names are given in the order in which they were elected, and the year of their election is given in parentheses.

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John Dowland, is representative of the spontaneous lyrical beauty and artistic finish that distinguish the sixteenth century English madrigal.<sup>1</sup>

"I saw my Lady weep,  
And Sorrow, proud to be advanced so,  
In those fair eyes where all perfections keep.  
Her face was full of woe!  
But such a woe (believe me!) as wins more hearts  
Than Mirth can do with her enticing parts.

"Sorrow was there made fair,  
And Passion wise; tears, a delightful thing,  
Silence beyond all speech; a wisdom rare:  
She made her sighs to sing  
And all things with so sweet a sadness move  
As made my heart at once both grieve and love."

The most famous collection of madrigals is "The Triumph of Oriana", written in honor of Queen Elizabeth, and dedicated to her. (It is interesting to find in this group a madrigal written by John Milton's father.)

Besides the madrigal, many other song-forms appeared during the Elizabethan age. The "ayre", the lute-song, the ballet, and the canzonetta were also popular. The

1. Oxford Lectures: Dr. E.H. Fellowes, 1927.

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CHICAGO, ILL. 60637

IT WAS A VERY GOOD

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ayre was different from the madrigal in that the main interest was in the upper part, the lower voices serving to support and sustain it. Furthermore, in the madrigal, words and music were so closely united that a second stanza could not be sung to the same notes. In an ayre, any number of stanzas might be sung to the same melody.

The lute-song was written with an accompaniment for the lute. The ballet was a dance song. The canzonetta was a development of the Italian canzona, a "popular" part-song, with more freedom than the madrigal.

About two thousand of these songs have been preserved. Notable collections are *Musica Transalpina*, William Byrd's "Songs of Sundrie Natures", Thomas Campion's "Book of Airs", and John Dowland's "A Pilgrim's Solace." That John Dowland's genius was appreciated in his own age is evidenced by a tribute in "The Passionate Pilgrim", (the work probably of Richard Barnfield):

"If music and sweet poetry agree,  
As they needs must, the sister and the brother,  
Then must the love be great twixt thee and me,  
Because thou lov'st the one and I the other.  
Dowland to thee is dear, whose heavenly touch

The first thing I noticed when I stepped out of the car

was the smell of the sea. It was a fresh, salty smell

that I had never experienced before. The air was

crisp and clear, and the sun was shining brightly

on the water. I felt a sense of peace and

tranquility that I had never felt before.

I had heard that the beach was beautiful, but I

hadn't realized how beautiful it really was. The

water was a deep blue color, and the sand was

soft and white. I had never seen anything like

this before. I had heard that the beach was

beautiful, but I hadn't realized how beautiful it

really was. The water was a deep blue color,

and the sand was soft and white. I had never

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The water was a deep blue color, and the sand

was soft and white. I had never seen anything

like this before. I had heard that the beach

was beautiful, but I hadn't realized how

beautiful it really was.



Upon the lute doth ravish human sense.  
 Spenser, to me, whose deep conceit is such  
 As passing all conceit needs no defense:  
 Thou lov'st to hear the sweet melodious sound  
 That Phoebus' lute, the queen of music, makes.  
 And I in deep delight am chiefly drowned  
 Whenas himself to singing he betakes.  
 One god is god of both as poets feign.  
 One knight loves both, and both in thee remain."

(The fact that Dowland was Court Lutenist at Elsinore in 1600 arouses curious speculation as to his possible connection with Shakespeare and Hamlet.)

In "The Handful of Pleasant Delites", and "A Paradise of Dainty Devices", are found lyrics labelled "A Sonetta", or "A Proper Sonet", that have no resemblance to a sonnet as we understand the term today. The name "sonnet" comes from the Italian "suonare" (to sound), and appears to have been given because the sonnets were written to be sounded in recitation, -- that is, chanted, and accompanied by some musical instrument, such as the lute.

The exquisite verbal melody of these lyrics gives evidence in nearly every instance of the keenness of the author's musical sense, and his technical skill in



creating word harmonies; for example, the following:

"Weep you no more, sad fountains,  
What need you flow so fast?  
Look how the snowy mountains  
Heaven's sun doth gently waste.  
But my Sun's heavenly eyes  
View not your weeping  
That now lies sleeping,  
Softly, now softly lies  
Sleeping.

"Sleep is a reconciling,  
A rest that peace begets;  
Doth not the sun rise smiling  
When fair at even he sets?  
Rest you then, rest, sad eyes!  
Melt not in weeping,  
While she lies sleeping,  
Softly, now softly lies  
Sleeping."

All the song forms mentioned contributed to the rich current of lyric poetry by which the Elizabethan age was distinguished. Through music, the ear of the

Examine the following for errors, and correct.

There are no more, and I am sure  
that you will find it so.  
Look at the other side.  
There is no more, and I am sure  
that you will find it so.  
There is no more, and I am sure  
that you will find it so.  
There is no more, and I am sure  
that you will find it so.  
There is no more, and I am sure  
that you will find it so.

There is no more, and I am sure  
that you will find it so.  
There is no more, and I am sure  
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that you will find it so.  
There is no more, and I am sure  
that you will find it so.  
There is no more, and I am sure  
that you will find it so.



poet was made more sensitive to the beauties of verbal melody, and more keen in recognizing technical possibilities in rhythm and metre.

The madrigal form, in all probability, prepared the way for the great vogue of the sonnet. The lyric of the madrigal consisted of a thought, a conceit, or an emotion, compacted into a stanza of from six to eight lines. This terse, concise form was a precursor of the rigid restrictions of the octet and sestet of the sonnet. The madrigal-series published by Orazio Vecchio, at Modena in 1580, is much like a sonnet-sequence, and may have helped to popularize the sonnet-sequence as a poetical form.

In 1594 Orazio Vecchio published a madrigal-comedy, "Amfiparnasso", which he called a "commedia harmonica";<sup>1</sup> it is in line with the court comedies that John Lyly wrote for the Children of Paul's, and is interesting as exemplifying the dramatic use of the madrigal form.

The melody of English verse reached its supreme height in the work of Shakespeare. His sonnets and incidental lyrics show the exquisite perfection of verbal music that can be obtained through the medium of the English language. His blank verse has the majesty and power of organ-tones, and the haunting quality of

1. History of Music. Cecil Gray. Page 99.

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beautiful music.

It is surely significant to find that Shakespeare, the greatest creative genius of the English-speaking nation, was himself a lover of music, and that he lived during a period in which musical education was common, and enthusiasm for the art greater than at any other time in England's history. Interest in music was a main force in the Elizabethan *Zeitgeist*; as such, it undoubtedly influenced Shakespeare, and contributed toward the full development of his lyrical power. Matthew Arnold asserted that the success of a poet depends upon his native ability, plus the age in which he lives. The fact that the Elizabethan period was an age great in musical history helps to explain Shakespeare's genius.

Shakespeare's interest in music, and his knowledge of its theory and technique are evidenced in hundreds of lines. In "The Merchant of Venice", he refers to the ancient Pythagorean philosophy of music:

"There's not the smallest orb which thou  
beholdest

But in his motion like an angel sings,  
Still quiring to the young-ey'd cherubims;  
Such harmony is in immortal souls,

1911

At the same time, the...

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But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it."

In the same scene, there is reference to the ethical power of music:

"The man that hath no music in himself  
Nor is not moved by concord of sweet sounds,  
Is fit for treasons, strategems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus.  
Let no such man be trusted."<sup>1</sup>

Shakespeare's reference to musical instruments bear testimony to the number and striking variety in popular use. Sir Andrew Aguecheek plays the viol-de-gamboys. Pericles says to the daughter of Antiochus:

"You're a fair viol, and your sense the strings."<sup>2</sup>

The Duke of Norfolk in Richard II, hearing his sentence of banishment, says:

"And now my tongue's use is to me no more  
Than an unstring'd viol or a harp."<sup>3</sup>

<sup>1</sup> "The Merchant of Venice". Act V, Scene 1.

<sup>2</sup> "Pericles." Act I, Scene 1.

<sup>3</sup> "Richard II." Act I, Scene 3.

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In Coriolanus, we find anachronisms in the list of instruments named:

"Why, hark you!

[Trumpets and hautboys sounded, and drums beaten, all together. Shouting also within.]

The trumpets, sackbuts, psalteries, and fifes  
Tabors, and cymbals; and the shouting Romans  
Make the sun dance. Hark you!"<sup>1</sup>

(The ancient Romans did not use sackbuts and psalteries.)

In Act III, Scene 2 of "Hamlet", there is a metaphor drawn from the recorder, which is mentioned also in "A Midsummer Night's Dream", Act V, Scene 1. The fife, the lute, and the virginalls are mentioned frequently in various plays.

In 1605, Thomas Dallam set up in King's College, Cambridge, the first complete two-manual organ in England. Some tremendous pedal pipes were in the deepest register of the instrument. "The Tempest", written in 1611, contains a reference perhaps to the new organ:

" -- The thunder,

That deep and dreadful organ pipe, pronounced  
The name of Prosper; it did bass my trespass."<sup>2</sup>

<sup>1</sup>"Coriolanus." Act V, Scene 4.

<sup>2</sup> Shakespeare in Music. Elson. Page 59.

in 1870, the first year of the century, the population of the city was 10,000.

1870. 1871. 1872.

The population of the city was 10,000 in 1870, 11,000 in 1871, and 12,000 in 1872.

1873. 1874. 1875.

The population of the city was 13,000 in 1873, 14,000 in 1874, and 15,000 in 1875.

The population of the city was 16,000 in 1876, 17,000 in 1877, 18,000 in 1878, 19,000 in 1879, 20,000 in 1880, 21,000 in 1881, 22,000 in 1882, 23,000 in 1883, 24,000 in 1884, 25,000 in 1885, 26,000 in 1886, 27,000 in 1887, 28,000 in 1888, 29,000 in 1889, 30,000 in 1890, 31,000 in 1891, 32,000 in 1892, 33,000 in 1893, 34,000 in 1894, 35,000 in 1895, 36,000 in 1896, 37,000 in 1897, 38,000 in 1898, 39,000 in 1899, 40,000 in 1900.

1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910.

The population of the city was 41,000 in 1901, 42,000 in 1902, 43,000 in 1903, 44,000 in 1904, 45,000 in 1905, 46,000 in 1906, 47,000 in 1907, 48,000 in 1908, 49,000 in 1909, 50,000 in 1910.

1911. 1912. 1913. 1914. 1915.

The population of the city was 51,000 in 1911, 52,000 in 1912, 53,000 in 1913, 54,000 in 1914, 55,000 in 1915.

1916. 1917. 1918. 1919. 1920.

The population of the city was 56,000 in 1916, 57,000 in 1917, 58,000 in 1918, 59,000 in 1919, 60,000 in 1920.



That Shakespeare was deeply imbued with the musical spirit of his age may be seen not only in the countless references to the art of music, but in the exquisite singing quality of the songs in his plays. Only a poet with a musician's keen sensitivity could have achieved the haunting verbal melody of "Hark, hark, the lark!", "Under the Greenwood Tree," "Come Away, Death", "O Mistress Mine!", and "It Was a Lover and His Lass." The lyrics of "A Midsummer Night's Dream" are truly fairy music, and Ariel's songs in "The Tempest" have the sweetness of "horns from Elfland blowing."

Certain refrains almost sing themselves into music,--like the chorus of the "Winter Song":

"Heigh ho! sing heigh ho! unto the green holly!

Most friendship is feigning, most loving mere folly;

Then heigh ho, the holly!

This life is most jolly!"

or like the minor strains of

"Golden lads and girls all must,

As chimney-sweepers, come to dust."

\* \* \* \* \*

"All lovers young, all lovers must,

Consign to thee, and come to dust."



Shakespeare's musical sense accounts for the whole marvellous range of lyrical power by means of which he draws from the English language its most poignant singing sweetness or its most majestic rolling volume. Like an organist at his instrument, Shakespeare plays upon language, using the full compass of the keyboard.

Besides the songs of the plays certain individual lines linger in the memory like echoing strains of music:

"How sweet the moonlight sleeps upon this bank!"

"All the perfumes of Arabia  
Will not sweeten this little hand."

"For thy sweet love remembered such wealth brings  
That then I scorn to change my state with kings."

"We are the stuff that dreams are made on,  
And our little life is rounded with a sleep."

"The bright day's done, and we are for the dark."

The last line quoted is like a prophecy of the fate of English verse after the time of Shakespeare. The Elizabethan age was followed by a period of steady decadence in verse, until, "by the time of the Restoration,

1. The first part of the report deals with the general situation of the country.

2. The second part deals with the economic situation, and the third part with the social situation. The fourth part deals with the political situation, and the fifth part with the cultural situation. The sixth part deals with the foreign relations of the country, and the seventh part with the conclusion.

3. The eighth part deals with the appendix, and the ninth part with the bibliography.

4. The tenth part deals with the index, and the eleventh part with the list of tables.

5. The twelfth part deals with the list of figures, and the thirteenth part with the list of maps.

6. The fourteenth part deals with the list of abbreviations, and the fifteenth part with the list of symbols.

7. The sixteenth part deals with the list of footnotes, and the seventeenth part with the list of references.

8. The eighteenth part deals with the list of appendices, and the nineteenth part with the list of tables.

9. The twentieth part deals with the list of figures, and the twenty-first part with the list of maps.

10. The twenty-second part deals with the list of abbreviations, and the twenty-third part with the list of symbols.

11. The twenty-fourth part deals with the list of footnotes, and the twenty-fifth part with the list of references.

12. The twenty-sixth part deals with the list of appendices, and the twenty-seventh part with the list of tables.

13. The twenty-eighth part deals with the list of figures, and the twenty-ninth part with the list of maps.

14. The thirtieth part deals with the list of abbreviations, and the thirty-first part with the list of symbols.



the English Muse was virtually moribund!"<sup>1</sup> In the work of Carew, Lovelace, Herrick, and Suckling there are echoes of an earlier age, but the spontaneous rapture of Elizabethan song has disappeared.

In the history of English music, also, there comes a period of mediocrity for a century and a half. Only one name stands out pre-eminently during the period. Henry Purcell, the composer of church music and "Ayres for the Theatre", is the only composer deserving comparison with the original power and genius of the Elizabethan madrigalists.

To account for the dearth of melody during these years is not difficult. The Civil War in England disrupted the country from about 1625-1650. Poetry and music naturally do not thrive in a country torn by civil strife. Furthermore, the Puritans were sternly opposed to music, -- with the exception of psalm-tunes, the melody of which varied inversely with the ethical worth. Music was banned from religious services and secular life. As a consequence, the singing, lyrical sweetness of Elizabethan verse, resulting directly from the musical trend of the Elizabethan age, is not to be found in the poetry of the Puritan period.

the English have the "living" tradition, in the sense  
of a living, breathing, and growing thing, and  
not of a dead, fossilized, and unchanging thing.  
In the history of English music, there is a  
marked difference between the "living" and the "dead."  
The "living" music is that which is still  
being created, and which is still being  
performed, and which is still being  
heard. The "dead" music is that which  
is no longer being created, and which  
is no longer being performed, and which  
is no longer being heard. The "living"  
music is that which is still being  
created, and which is still being  
performed, and which is still being  
heard. The "dead" music is that which  
is no longer being created, and which  
is no longer being performed, and which  
is no longer being heard.

There is one supremely great poet, however, even during Puritan times, whose verse is exquisitely musical. In the work of John Milton there reverberates the roll of organ-tones, rich and full in volume. Milton's mighty power as a poet is undoubtedly a result of his musical training. Milton's father had decided musical talent, and some reputation as a composer. "Fair Oriana in the Morn", included in "The Triumphs of Oriana" (previously mentioned), was a madrigal of his composition.

From his earliest years Milton was trained in the art of music. He owed his skill as an organist to his father's instruction. During his extended tour of Italy, Milton came into contact with the strong, fresh current of Italian music. "He attended Cardinal Barberini's concerts, heard the celebrated Leonora Barone sing, and complimented her in three Latin epigrams."<sup>1</sup>

After he became blind, music was a solace. "He played on the organ or bass viol, and sang or heard his wife sing" in his intervals of recreation.<sup>2</sup>

His knowledge of music is revealed in numerous allusions. He mentions various musical forms, such as the preambulum, the fugue (not the form that Bach later made famous), the serenata, the symphony, the carol.

<sup>1</sup> Milton's Minor Poems. W. J. Rolfe. (Introduction).

<sup>2</sup> Ibid.





He uses technical words, such as diapason, mode, proportion, noise (meaning orchestra of various instruments). He names specific musical instruments, such as the lute, viol, harp, dulcimer, rebeck, trumpet, and organ.<sup>1</sup> There are numerous classical and historical allusions connected with music. In Book VII of "Paradise Lost", certain lines reveal his intimate knowledge of the technique of a number of instruments:

" - - - - The harp  
Had work, and rested not; the solemn pipe  
And dulcimer, -- all organs of sweet stop,  
All sounds on fret by string or golden wire,  
Tempered soft tunings, intermixed with voice,  
Choral and unison."

In the sonorous verse of "Paradise Lost", the light swiftness of "L'Allegro", the plaintive sweetness of "Lycidas", and the exquisite harmony of the "Hymn on the Morning of Christ's Nativity", we find the result of Milton's musical training. It is not an exaggeration to state that Milton could not have written "Paradise Lost" had he not been skilled as an organist.

During the eighteenth century both music and poetry were profoundly affected by the spirit of classicism that

<sup>1</sup> Music and the Poets. Naylor. Page 53.



influenced all creative work of the period. The poetry of Alexander Pope represented the formal, polished, restrained style of the Classicist in literature. In music the work of Haydn and Mozart was characterized by similar qualities, - abstract, impersonal beauty, clearness, and emotional restraint. Exuberance and spontaneity were entirely banned under the artistic canons of the period.

At the beginning of the nineteenth century came the great Romantic revival. The poetry of Wordsworth, Coleridge, Shelley, Keats, and Byron brought into verse the qualities of originality, of individuality, and free, unrestrained emotional expression. The music of Beethoven, during his last period at least, foreshadowed the spirit of the Romantic period. His music combines, in a most interesting way, the philosophy of Wordsworth, the imagination of Coleridge, the ethereality of Shelley, the rich sensuousness of Keats, and the stormy power of Byron.

With the Victorian era, new tendencies appear. In modern criticism, "Victorianism" has come to mean moralizing, triteness of expression, excess of sentiment, and dearth of original thought. Tennyson, Longfellow,





and Mendelssohn have suffered undeservedly bitter attacks at the hands of the modern critics, with whom "Victorianism" implies all that is undesirable in art. The characteristics of the period are perfectly illustrated at their worst, however, in a flood of "popular" verse and music, such as "The Face on the Bar-room Floor" and "The Maiden's Prayer."

The twentieth century saw the beginning of experimentation in art of all kinds. In music came the revolt of Debussy against established technique; in poetry, the free-verse movement under the leadership of Amy Lowell, Ezra Pound, and John Gould Fletcher. Although derided at first, the innovations have won respect, and have furthered the progress of art in general by securing greater liberty in subject-matter and expression.

At present, ultra-modern groups are continuing experiments in music and verse. "The Jazz Symphony" recently produced in New York required a vacuum cleaner in operation, a steam-riveter, and a fire siren as intrinsic parts of the orchestration. In verse, E. E. Cummings has evolved a novel method of using punctuation marks as symbols of emotional appeal. Although such experiments may appear ridiculous, they are helpful in serving to enlarge the scope of the field of art. The

The following table shows the results of the analysis of the data for the year 1960. The table is divided into two main sections: the first section shows the results of the analysis of the data for the year 1960, and the second section shows the results of the analysis of the data for the year 1961. The results of the analysis of the data for the year 1960 are shown in the table below.

The results of the analysis of the data for the year 1961 are shown in the table below. The table is divided into two main sections: the first section shows the results of the analysis of the data for the year 1961, and the second section shows the results of the analysis of the data for the year 1962. The results of the analysis of the data for the year 1961 are shown in the table below.

The results of the analysis of the data for the year 1962 are shown in the table below. The table is divided into two main sections: the first section shows the results of the analysis of the data for the year 1962, and the second section shows the results of the analysis of the data for the year 1963. The results of the analysis of the data for the year 1962 are shown in the table below.

innovators may be looked upon as pioneers when future generations have gained a perspective through which the innovations, so strange to us, may be justly evaluated.

Within recent years there has been a tendency to return to the linking of music and verse as in the days of old. The idea may be found in Kipling's banjo-tunes, that are framed for the plunk, plunk, plunkety plunk! of the banjo; and his marching songs that swing along to the beating of a big bass drum. William Butler Yeats has devised a psalter, somewhat like the form used by the ancient Hebrews; he accompanies his recited verse with the music of the instrument. George Russell intones his verses in a musical monotone. Vachel Lindsay is the most picturesque of all the modern bards, wandering from village to village with his guitar, singing of The Congo and of Heaven, of the Chinese Nightingale and the stars.

Is our modern minstrelsy simply an evocation of the past, or a prophecy for the future? A modern poet, speaking for his fellow-singers, has perhaps answered the question:

"We are the music-makers,

And we are the dreamers of dreams

Wandering by lone sea-breakers,

And sitting by desolate streams.





"We, in the ages lying,  
In the buried past of the earth,  
Built Nineveh with our sighing,  
And Babel itself with our mirth.

"And o'erthrew them with prophesying,  
To the old of the new world's worth,  
For each age is a dream that is dying,  
And one that is coming to birth."

1872-1873

1. The first year of the year was a very successful one for the school. The number of pupils increased from 100 to 150. The teachers were very diligent in their work and the pupils were very obedient. The school was very well managed and the results were very satisfactory.

2. The second year of the year was also a very successful one. The number of pupils increased from 150 to 200. The teachers were very diligent in their work and the pupils were very obedient. The school was very well managed and the results were very satisfactory.

3. The third year of the year was also a very successful one. The number of pupils increased from 200 to 250. The teachers were very diligent in their work and the pupils were very obedient. The school was very well managed and the results were very satisfactory.

4. The fourth year of the year was also a very successful one. The number of pupils increased from 250 to 300. The teachers were very diligent in their work and the pupils were very obedient. The school was very well managed and the results were very satisfactory.

5. The fifth year of the year was also a very successful one. The number of pupils increased from 300 to 350. The teachers were very diligent in their work and the pupils were very obedient. The school was very well managed and the results were very satisfactory.

### Part Three.

#### The Relation of Music and Verse in the Field of Aesthetics.

"Aesthetics is perhaps of all fields of philosophical enquiry the one in which most nonsense has been talked and written. There must, one feels, be something about art which completely upsets philosophical equilibrium. However much at ease the sage may feel in the company of those plain and homely sisters, the Good and the True, he is completely bouleversé, when he is suddenly confronted with that fascinating and enigmatic third sister, the Beautiful. He either falls at her feet in adoration, like Schelling and Bergson, -- or, more often, he calls her a slut, and turns her out of the house, like Plato."<sup>1</sup>

The problem of the aesthetics of music and its place in a philosophy of the universe has engaged the attention of philosophers from earliest ages. The Pythagorean philosophy of Nature was based to a large extent upon the laws of music. Harmony and astronomy were regarded as sister sciences. The theory of the music of the spheres rested upon the belief that, as every body in rapid motion

<sup>1</sup> The History of Music. Cecil Gray. Page 259.

The following table shows the results of the survey.

The results of the survey are as follows: The first table shows the results of the survey of the first group. The second table shows the results of the survey of the second group. The third table shows the results of the survey of the third group. The fourth table shows the results of the survey of the fourth group. The fifth table shows the results of the survey of the fifth group. The sixth table shows the results of the survey of the sixth group. The seventh table shows the results of the survey of the seventh group. The eighth table shows the results of the survey of the eighth group. The ninth table shows the results of the survey of the ninth group. The tenth table shows the results of the survey of the tenth group.

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produced a musical tone, the same thing must be true of heavenly bodies; hence, the ancient conception of seven planets, corresponding with the seven strings of the lyre, and revolving in space, thus sounding the seven notes of the musical scale.<sup>1</sup>

In ancient Greece, the art of music was regarded as a hand-maid of poetry, and contributed to the aesthetic pleasure of the latter art, rather than offering aesthetic value in itself.

By the time of Plato, however, the power of music had evidently made itself felt, -- so much so, that Plato considered it to be of dangerous and subversive power. He wrote of music: "Any musical innovation is dangerous to the State, and ought to be prevented. When modes of music change, the fundamental laws of the State change with them." Possibly it was the influence of Platonic philosophy that kept music from developing as a separate art in Greece.

Among Christian philosophers, music was raised to a high position. "Sine musica nulla disciplina potest esse perfecta; nihil enim est sine illa." Music is, of all the arts, most capable of interpreting purely spiritual things; hence, the appeal of music and its steady development during the early days of Christianity and down

<sup>1</sup>The History of Music. Cecil Gray. Page 260.



through the Middle Ages. The curriculum of the universities during the Middle Ages included music as one subject in the quadrivium..

By the sixteenth century music had come to be regarded as a prime requisite of the cultural equipment of a gentleman of society. In Morley's "Plaine and Easy Introduction to Practicall Musick," the following painful experience is recorded: "Supper being ended, and Musick bookes, according to custom, being brought to the tables, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfainedly that I could not, everyone began to wonder. Yea, some whispered to others, demanding how I was brought up."<sup>1</sup>

Francis Bacon, in "Sylva Sylvarum", published in 1627, analyzes to some extent the elements of aesthetic experience: "There be in music certain figures or tropes, almost agreeing with the figures of rhetoric and with the affections of the mind and senses. First, the division and quavering, which please so much in music, have an agreement with the glittering of light, as the moonbeams playing upon a wave. Again, the falling of a discord to a concord, which maketh great sweetness,

<sup>1</sup> The English Madrigal. E. H. Fellowes. Page 24.





hath an agreement with the affections, which are re-integrated the better after some dislikes; it agreeth also with the taste, which is soon glutted after that which is sweet alone. The sliding from the close or cadence hath an agreement with the figure in rhetoric which is called 'proeter expectatum'; for there is a pleasure even in being deceived.

"It hath anciently been held and observed that the sense of hearing and the kinds of music have most operation upon manners; as to encourage men and make them warlike; to make them soft and effeminate; to make them grave; to make them light; to make them gentle and inclined to pity. The cause is for that the sense of hearing striketh the spirits more immediately than the other senses."<sup>1</sup>

During the seventeenth century, under the influence of Puritanism, the aesthetic was subjugated to the ethical. With the Restoration, the aesthetic re-gained its appeal; ballets, masques and operas supplanted hymn tunes. That there was, however, a decadence in both music and verse is evidenced by Sir William Temple's complaint in "Ancient and Modern Learning": "What has become of the charms of Music by which men and beasts, fishes, fowles, and serpents were so frequently enchanted, . . . their very



natures changed? It is agreed that the science of music, so admired of the ancients is wholly lost in the world. . . . Those two divine excellencies of music and poetry are grown in a manner to be little more than rhyming and fiddling."<sup>1</sup>

In the eighteenth century, both music and verse were restricted in aesthetic appeal by the canons of classical art, which stressed technical correctness rather than originality. With the Romantic revival, new elements of aesthetic appeal became recognized and freely used.

During the nineteenth century, music had a season of unpopularity. An age that is chiefly interested in science finds little charm in music, an art that appeals primarily to the emotions rather than to the intellect, and that deals with the indefinable rather than the definite. Poetry, on the other hand, could be dressed in sensible clothes and put to work. Hence we find poetry concerned with political economy, science, sociology, theology, and education, exerting aesthetic appeal in plain clothes, so to speak.

The problem of the underlying philosophy of music deeply interested one great poet of the nineteenth

1. Shakespeare in Music. Elson. Page 20.

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century, however, in spite of the general apathy in England in regard to things musical. Browning, in four poems, "A Toccata of Galuppi's", "Master Hugues of Saxe-Gotha", "Abt Vogler", and "Sir Charles Avison", builds up a theory of the philosophy and aesthetic of music.

Whether or not Browning's theory is based upon Schopenhauer's is an interesting question.<sup>1</sup> "Die Welt als Wille und Vorstellung" was published by Schopenhauer in 1819. After a neglect of about twenty years, it emerged from oblivion in 1840, and in 1844 a new edition was published. In the 'Eighties it was translated into English by Lord Haldane. It is possible, then, that Browning, the greatest optimist of the nineteenth century, has given optimistic interpretation to the fundamental philosophy of Schopenhauer, the greatest pessimist of the nineteenth century; but inasmuch as there is no direct reference in any of Browning's works to Schopenhauer and his philosophy, it is equally possible that Browning formulated his theory quite independently.

At all events, their basic conception of music is much the same. Both Schopenhauer and Browning believed that "behind the phenomena of existence, originating, supporting, controlling, and driving all things that

<sup>1</sup> Music. Wm. Lyon Phelps. Page 24.



appear to the senses, was the supreme force, the ultimate reality which both called Will<sup>1</sup>. To Schopenhauer this Immanent Will was unconscious, -- wholly unlike anything commonly called Providence. To Robert Browning, the Immanent Will was not only intelligent, but consciously loving." Schopenhauer consigned poetry, painting, sculpture, and architecture to the world of "idea" (Vorstellung), but he considered Music a direct expression of the Infinite Will. Browning also believed that, although the other arts were the product of human effort, music came straight from a divine source.

In "The World as Idea", Schopenhauer states in regard to music: "It stands quite alone, cut off from all the other arts. In it we do not recognize the copy or repetition of any Idea of existence in the world. . . . Music is thus by no means like the other arts, the copy of the Ideas, but the copy of the Will itself, whose objectivity the Ideas are. This is why the effect of music is so much more powerful and penetrating than that of the other arts, for they speak only of shadows, but it speaks of the thing itself."

In "Abt Vogler", Browning gives expression to the same idea. Abt Vogler, extemporizing upon the organ, feels the divine inspiration:





"All through the keys that gave their  
sounds to a wish of my soul,  
All through my soul that praised  
as its wish flowed visibly forth,  
All through music and me! For think,  
had I painted the whole,  
Why, there it had stood, to see, nor the  
process so wonder-worth;  
Had I written the same, made verse, --  
still effect proceeds from cause,  
Ye know why the forms are fair, ye hear  
how the tale is told;  
It is all triumphant art, out art in  
obedience to laws,  
Painter and poet are proud in the  
artist-list enrolled: --  
But here is the finger of God, a flash of  
the will that can,  
Existent behind all laws, that made  
them, and, lo, they are!  
And I know not if, save in this, such  
gift be allowed to man,



That out of three sounds he frame,  
 not a fourth sound, but a star.

\* \* \* \* \*

Sorrow is hard to bear, and doubt is  
 slow to clear,  
 Each sufferer says his say, his scheme  
 of the weal and woe,  
 But God has a few of us whom he whispers  
 in the ear:  
 The rest may reason and welcome: 'tis  
 we musicians know."

In "Charles Avison", Browning again draws the distinction between music and the other arts.<sup>1</sup> Music deals with something beyond Mind: "Mind, with its ministering senses, finds knowledge, but Music aims higher still, -- to find the soul, which Browning calls an absolute fact underlying that other fact called mind." Browning uses the allegory of Mind as a builder, bridging over a gulf. The bridge is made of loose facts, which, properly put together, make knowledge. But under the bridge there is an unsounded sea called Soul. The

<sup>1</sup> Music and the Poets. Naylor. Page 57.

There are a few things to note  
about the first part of the book.

1. The first part of the book

is devoted to the study of the

history of the book.

2. The second part of the book

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foam of that sea is feeling.

"I state it thus:

There is no truer truth obtainable  
By man than comes of music. 'Soul' --

(accept

A word which vaguely names what  
no adept

In word-use fits and fixes so that still  
Thing shall not slip word's fetter and  
remain

Innominate as first, yet, free again,  
Is no less recognized the absolute  
Fact underlying that same other fact  
Concerning which no cavil can dispute  
Our nomenclature when we call it 'Mind' --  
Something not Matter) -- 'Soul', who seeks  
shall find

Distinct beneath that something. You exact  
An illustrative image? This may suit.

\* \* \* \*

We see a work: the worker works behind,  
Invisible himself. Suppose his act

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co-author of the book "The Politics of

Democracy: A Study of the

Political Process

in Developing Countries

published by the University of Chicago Press.

Be to o'erarch a gulf: he digs, transports,  
 Shapes, and, through enginery -- all sizes,  
                     all sorts,  
 Lays stone by stone until a floor compact  
 Proves our bridged causeway.     So works  
                     Mind -- by stress  
 Of faculty, with loose facts, more or less,  
 Builds up our solid knowledge: all the same,  
 Underneath rolls what Mind may hide,  
                     not tame,  
 An element which works beyond our guess,  
 Soul, the unsounded sea, -- whose lift  
                     of surge,  
 Spite of all superstructure, lets emerge,  
 In flower and foam, Feeling from  
                     out the depths,  
 Mind arrogates no mastery upon --  
 Distinct indisputably. . . .  
 Soul has its course 'neath Mind's work  
                     overhead.

\* \* \* \* \*

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-- To match and mate

Feeling with knowledge -- make as manifest

Soul's work as Mind's work, turbulence

as rest,

Hates, loves, joys, woes, hopes, fears, that

rise and sink

Ceaselessly, passion's transient flit

and wink,

And henceforth have the plain result to show

How we Feel, hard and fast as what we Know,

Music essays to solve."

The nature of the aesthetic appeal of music is referred to in "A Toccata of Galuppi's" and in "Abt Vogler". In "Principles of Aesthetics", by D. H. Parker, the structure of aesthetic experience is carefully analyzed; it is, in brief, dependent upon unity, variety, harmony, and symmetry. The "lesser thirds so plaintive", "the diminished sixths", "those suspensions, those solutions" give variety in "A Toccata", and "the dominant's persistence" secures unity, harmony, and symmetry. In "Abt Vogler", again we proceed through variety, to unity, harmony, and symmetry:

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" -- I feel for the common chord again.  
Sliding by semitones till I sink to the minor,  
-- yes,  
And blunt it into a ninth, and I stand on  
alien ground,  
Surveying awhile the heights I rolled from  
into the deep,  
Which, hark! I have dared and done, for  
my resting-place is found,  
The C Major of this life; so, now I will  
try to sleep."

In poetry we find a similar basis of aesthetic experience. We start from a certain point (or "tonic"), and through the movement of ideas, are carried back finally to rest at the same point. "The Ancient Mariner" starts with the meeting of the mariner and the wedding guest at the church door. The poem goes on, through a series of satisfying images until it reaches a perfectly satisfying end. It has come back to the starting-point, with equilibrium restored.

Both poetry and music, then, are similar in their basis of general aesthetic appeal. There are, further-

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more, similar elements in the special aesthetic appeal of the two arts.

Beauty of melody is an element in the structure of music and poetry. In music, the beauty of the melody is dependent upon individual tones and their relations; in verse, it is dependent upon individual letter sounds and their relations.

Beauty of rhythm is a second element common to both arts. The rhythm of verse is far more subtle and complicated than the rhythm of music, involving consideration of time, accent, word-stress in phrasing, thought-pulsation, and inflection.

A third common element of aesthetic appeal is tone-color. In music the tone-color is dependent upon vibrating over-tones blending with the fundamental tone. In poetry, it is dependent not only upon over-tones, but also upon repetition, refrain, vowel assonance and phonetic syzygy.

A fourth element characteristic of both arts is beauty of ethical idealism. Even though we admit that "the laws of morality are not the laws of art", we must nevertheless concede an aesthetic appeal in the lofty purity of César Franck's religious music and

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in the idealism of "The Holy Grail."

Emotional and intellectual suggestiveness is the final element that the two arts have in common. Poetry is naturally a better medium for direct appeal to the intellect, yet it is possible to present abstract intellectual ideas in music, -- for example, Richard Strauss' exposition of Nietzschean philosophy in "Thus Spake Zarathustra."

The power of emotional suggestion has been called "the aesthetic centre of music." It might well be termed also the aesthetic centre of poetry, if we accept Wordsworth's definition: "Poetry is emotion recollected in tranquillity."

The renewal of interest in both music and poetry during recent years is doubtless due to the emotional element of the aesthetic appeal. D. H. Parker, in "The Principles of Aesthetics", defines art as "the expression of experience, with its values and for its own sake. It is experience held in a delightful, highly organized medium, and objectified there for communication and reflection."

During the war, deep vortexes of personal and national emotion, long quiet, were stirred to the depths, and





mighty forces of thought and feeling grew to sudden power. Today, the world is finding, in music and poetry, "emotion recollected in tranquillity", and a re-creating of past experience, "held in a delightful, highly organized medium." In the process there is accomplished that catharsis of the emotions, which Aristotle names as one of the intrinsic values of Art; and after the storm and strife, "the C Major of this life" is found.

There is a great deal of interest in the  
subject. The work is being done in a  
very thorough manner. The results are  
very satisfactory. The work is being  
done in a very thorough manner. The  
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The results are very satisfactory. The  
work is being done in a very thorough  
manner. The results are very satisfactory.

1911

## Part Four.

### The Element of Melody in Music and Verse.

Poetry is articulate music.

-- Dryden.

"Melody", according to general usage, signifies an agreeable succession of sounds. According to the technical definition, a melody is "a succession of tones of different pitch, so arranged and related that they present a musical idea." The aesthetic appeal of melody in music, then, is dependent upon the sound of individual tones, and their relation to preceding and following tones.

The principle of "tonality" is of great importance in the effect of the melody as a whole. "Tonality" means the relating, consciously or unconsciously, of every tone in the melody to the fundamental tone of the scale in which the melody was written. "We may understand a melody as ever tending with various degrees of urgency of strain to its centre of gravity, the tonic."<sup>1</sup> Until the tonic is reached there is a feeling of incompleteness, -- of lack of repose.

<sup>1</sup>The Philosophy of Music. Britan. Page 101.

July 1904

The amount of money to be paid is \$100.

There is no interest on the loan.

--

Interest, according to the terms of the loan, is 5% per annum.

The interest is to be paid in advance, on the 1st of each month.

The principal of the loan is to be repaid in 12 equal installments.

The first installment is to be paid on the 1st of August.

The last installment is to be paid on the 1st of July of the following year.

The interest on the loan is to be paid in advance, on the 1st of each month.

The principal of the loan is to be repaid in 12 equal installments.

The first installment is to be paid on the 1st of August.

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Another important principle in melody is the modulation from major to minor, and vice versa, -- with very great change in aesthetic effect as a result of very slight change in tone. The psychological basis of this change has been analyzed in the following way:

"The ordinary major diatonic scale is, both by custom and education, the standard scale of music in the modern world. . . . When music conforms plainly to this recognized standard, there is a feeling of satisfaction and confidence; when it does not, there is a feeling of the interruption of the normal process, and uneasiness. . . . In all cases, conformity to a standard is the secret of the major mode, non-conformity the secret of the minor mode. In the minor scale reading upward, the first two steps are identical with the first two steps of the major scale. This gives rise to an expectancy that the next step will be also a full tone, but instead, it is only a semitone. The mind being disappointed in the anticipated result, hesitancy and uncertainty now enter in, where before there had been certainty and the confidence of custom. The fact that the tone is lower, not higher than the one expected, is a delicate suggestion of what the resulting



emotion will be."<sup>1</sup>

Thus, a change from C - E - G to C - E $\flat$  - G gives a feeling of disappointment that lowers the emotional reaction. There are, of course, many other factors entering into our response, -- such as previous association of ideas, musical training, etc., but the basis of the mournful effect of the minor modes is undoubtedly the feeling of dissatisfaction, of incompleteness, of disappointment produced by the contrast of the abnormal with the normal.

In poetry, we find a somewhat similar basis for the beauty of verbal melody. Just as in music, the melody is dependent upon the sound of individual tones and their relations to each other and to the musical idea, so in poetry the beauty of melody is dependent upon the sound of individual letters and their tonal relations in the word, the line, the stanza.

Furthermore, the principle of tonality, which is effective in poetry as in music, operates in a variety of ways. Sometimes a poem, starting with an image as a key-note, moves through a series of disturbing images, finally returning to the original with calm and equilibrium restored. In Keats' "Ode to a Nightingale", we

<sup>1</sup> The Philosophy of Music. Britan. Page 124.





pass from the Lethe of the first four lines through magic casements "opening on the foam," finally to sink Lethe-wards again:

"Fled is that music. Do I wake or sleep?"

In "Michael," by Wordsworth, we struggle from the "tumultuous brook of Green-head Ghyll," up the steep mountainslope upon which we find the unfinished sheep-cote and the shepherd. In the final line of the poem we return to the "boisterous brook of Green-head Ghyll.

The effect of tonality can be secured also by the use of various key-words. The word "light" is used with very beautiful effect in Shelley's "Adonais":

Stanza 1: " -- his fate and fame shall be  
An echo and a light unto eternity."

Stanza 10: "And fans him with her  
moonlight wings."

Stanza 19: "Lamp of Heaven, flash with a  
softer light;"

Stanza 25: " -- Life's pale light  
Flashed through those limbs."



Stanza 40: "He is a presence to be felt and known  
In darkness and in light."

Stanza 42: "Bursting in its beauty and its might  
From trees and beasts and men  
into the Heaven's light."

Stanza 46: "As from a centre dart thy  
spirit's light  
Beyond all worlds."

Stanza 48: "A light of laughing flowers  
along the grass is spread."

Stanza 51: "Heaven's light forever shines,  
earth's shadows fly!"

The effect of the repetition of the word "light" is  
like what Browning refers to in "A Toccato of Galuppi's,"

"The dominant's persistence."

Little by little, the insistence upon the word "light"  
prepares us for the tonic of the verse melody:

"The masséd earth and sphery skies are riven!  
I am borne darkly, fearfully afar;

And that I am a member of the  
of the same.

And that I am a member of the  
of the same.

And that I am a member of the  
of the same.

And that I am a member of the  
of the same.

And that I am a member of the  
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And that I am a member of the  
of the same.



Whilst, burning through the inmost veil  
                     of Heaven,  
 The soul of Adonais, like a star,  
 Beacons from the abode where  
                     the Eternal are!"

The use of key-words is very interesting in "The Pearl", an anonymous poem in the Northwest Midland dialect of the second half of the fourteenth century. Through the change of key-words an effect of key modulation is produced, with a remarkable variety of tonal beauty. Again, a return to the tonic in the final verse gives tonal completeness to the verbal melody.

The first stanza begins with the word "pearl" as the key-note:

"Pearl that the Prince full well might prize,  
     To set secure in shining gold!  
 No pearl of Orient with her vies;  
 To prove her peerless I make bold:  
 So round, so radiant to my eyes,  
 So smooth she seemed, so small to hold,  
 Among all jewels judges wise  
     Would count her best a hundred fold.



Alas! I lost my pearl of old!  
 I pine with heart-pain unforget:  
 Down through my arbour grass it rolled,  
 My own pearl, precious without spot."

With the last word, the verse modulates to a new tonic. During the next four stanzas, "spot" is repeated in the first and last verse of each stanza. In the sixth stanza (the beginning of Part II), the key-word changes to "beauties". For four stanzas the "key" remains the same; then comes another modulation. In the remaining stanzas, following the same plan, "more", "dight", "jewel", "doom", "bliss", "courtesy", "soon", "more", "now", "saved", "unblemished", "Jerusalem", "less", "flaw", "John", "moon", "delight", and "will" are successively used.

In the final stanza, the return to the tonic is skillfully effected:

"The Prince's will to serve aright  
 The Christian may full well divine;  
 For I have found Him, day and night,  
 A God, a Lord, a Friend in fine.  
 Upon this mound my soul hath sight,

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1920-1921

1921-1922



Where I for piteous sorrow pine;  
 My pearl to God I pledge and plight,  
 With Christ's dear blessing and with mine, --  
 His, Who in form of bread and wine,  
 The priest doth daily show us still.  
 His servants may we be or shine  
 Pure pearls, according to His will."

Tonality may be achieved also by the use of rhyme.<sup>1</sup>  
 The appeal of a meaningless jingle is partly explained  
 by the principle of tonality; for instance, Lewis Car-  
 roll's "Jabberwocky."

"'Twas brillig and the slithy toves,  
 Did gyre and gimble in the wabe;  
 All mimsy were the borogoves,  
 And the mome raths outgabe."

Here, as in a musical melody, we find a half-cadence at  
 the end of the second line; "wabe" corresponds, then,  
 with the dominant. To complete the cadence, we require  
 the word for which we have been prepared by "wabe";  
 "outgabe" corresponds with the tonic in music. In each  
 cadence we find a secondary sequence, not necessary for

<sup>1</sup> The Musical Basis of Verse. Dabney. Page 103.

There is a great deal of  
work to be done in the  
field of research and  
development in the  
area of the environment  
and the health of the  
population. It is  
essential that we  
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tonal completeness, but adding the beauty of balance to the verse-melody. Thus we may change the end-word in the third line without destroying tonality; but changing the final word in the fourth line spoils the effect of completeness.

"'Twas brillig and the slithy toves  
 Did gyre and gimble in the wabe;  
 All mimsy were the borogoves  
 And the mome raths uncouth."

In reading the above stanza one feels a sense of incompleteness in the last line. The need of the final rhyme is evident. In the stanza below, although the secondary rhyme is lost, the effect of tonality is nevertheless secured:

"'Twas brillig and the slithy toves  
 Did gyre and gimble in the wabe;  
 All mimsy were the drones uncouth,  
 And the mome raths outgabe."

Rhyme, more than any other element of verse, contributes to verbal melody. From earliest days, rhyme has been an ornament of English poetry. Although

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of the United States, the population of the  
country was 76,000,000. The population of the  
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Anglo-Saxon writers depended chiefly upon alliteration for poetic effect, we find examples of rhyme in "The Phoenix", an Anglo-Saxon poem of the eighth century, attributed to Cynewulf; for example,

"Ne forstes fnoest, ne fyres bloest,  
Ne haegles hryre, ne hrimes dryre."

The "Rhyming Poem" in the Exeter Book is written entirely in rhymes, most of which are feminine, arranged with great skill; for example,

"Scealas waeron scearpe,  
Scyl waes hearpe.

"Hlude hlynede,  
Hleoþor dynede,  
Swegl-rad swinsade  
Swithe, ne minsade."<sup>1</sup>

During Anglo-Norman times there was a vast amount of rhymed popular poetry. In fact, rhyme became so customary in English verse that by "the last quarter of the sixteenth century the word 'rhyme' had become synonymous with vernacular poetry in England as opposed to the more dignified Greek and Latin verse. The

<sup>1</sup>The Science of English Verse. Lanier. Page 290.

1932-1933 THE 1932-1933 SEASON WAS A VERY SUCCESSFUL  
ONE FOR THE FARMERS. THE CROP WAS A GOOD ONE  
AND THE PRICE WAS A GOOD ONE. THE FARMERS  
WAS VERY SUCCESSFUL IN THE 1932-1933 SEASON.

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THE FARMERS WERE VERY SUCCESSFUL IN THE 1932-1933  
SEASON. THE CROP WAS A GOOD ONE AND THE PRICE  
WAS A GOOD ONE.

THE FARMERS WERE VERY SUCCESSFUL IN THE 1932-1933

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notion got abroad that rhythm was a property peculiar to the classic verse, and did not exist in English verse; whence the former was spoken of as rhythm, and the latter as rhyme. Sir Philip Sidney lays down the distinction explicitly in the 'Apologie for Poetry': 'Now of versifying there are two sorts, the one auncient, the other moderne; the auncient marked the quantity of each silable and according to that framed his verse; the moderne, observing only number (with some regard of the accent) the chief life of it, standeth in that like sounding of the words which we call ryme.'<sup>1</sup>

As a result of the conflict between the ancient and modern styles, the famous Areopagus was formed, -- a society to which Sir Philip Sidney, Fulke Greville, Gabriel Harvey, and Spenser belonged. The purpose of the group was to bring back English verse to the standards of classical poetry. Spenser, "who had an ear that knew wherein music consisted,"<sup>2</sup> gradually withdrew but the club as a whole "was all the more outspoken against rhyme. Puttenham wrote: 'About the time of Charlemaines raigne . . . many simple clerks . . . following either the barbarous rudeness of the time or els their own idle inventions, . . . thought themselves

<sup>1</sup> The Science of English Verse. Lanier. Page 293.

<sup>2</sup> Ibid. Page 294.





no small fooles when they could make their verses go all in ryme."<sup>1</sup> Webbe, in his "Discourse of English Poetrie," wrote: "Ryme, or the like ending of verses, . . . though it is of least importance, yet hath won such credite among us that it is most regarded of the greater part of readers." He continues with abuse of "the uncountable rabble of ryming Ballet makers and compilers of senseless sonets, . . . a rout of ragged Rymers. . . Everyone that can frame a booke in ryme . . . wyll catch at the garlande due to poets."<sup>1</sup>

The popular feeling for rhyme in English poetry was so strong, however, that not all the denunciations of the opponents of rhyme could prevail against it. The discussion of the sixteenth century prosodists, although marked by much acrimony and futile misunderstanding, served nevertheless, to clarify the ideas of the English poets in regard to the proper use of rhyme. George Gascoigne wrote: "I would exhort you . . . to beware of rime without reason . . . Many writers when they have laid the platform of their invention are yet drawn sometimes (by ryme) to . . . alter it, as when they cannot readily finde out a worde which maye rime to the first. . . But do you always hold your first determined invention, and do

<sup>1</sup> The Science of English Verse. Lanier. Page 294.



rather search the bottome of your braynes for apt wordes than chaunge good reason for rumbling rime."<sup>1</sup> Gascoigne's principle surely holds good for later poets as well as for those of his own day. The classic example of a "chaunge of good reason for rumbling rime" is found in the original beginning of "We Are Seven." Wordsworth wrote:

"A simple child, dear brother Jim,  
That lightly draws its breath,  
And feels its life in every limb,  
What should it know of death?"

In these lines, "dear brother Jim" destroys the calm tranquillity quite as effectively as the sudden drum-beats shatter the repose of Haydn's "Surprise Symphony." The keen musical ear of Coleridge at once detected the false note, and, at his advice, Wordsworth omitted the offending words so that the lines now stand:

" -- A simple child,  
That lightly draws its breath,  
And feels its life in every limb,  
What should it know of death?"

<sup>1</sup> The Science of English Verse. Lanier. Page 297.

...the ... of the ...  
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...the ... of the ...  
...the ... of the ...



A fault common to the rhymesters of the sixteenth century was the use of foreign words, and the wrenching of words from their right spelling or pronunciation simply for the sake of rhyme. Puttenham, in "The Art of English Poesie," wrote: "There cannot be in a maker a fowler fault . . . then by untrue orthographie to wrench his words to help his ryme, for it is a signe that such a maker is not copious in his own language, . . . or not halfe his crafts maister."

Used solely for humor, such "wrenching" of words is perhaps allowable. A little book of verse recently published (aptly entitled "Hard Lines") owes the greater part of its humor to the ridiculous rhymes; for example,

"I really could live with a great deal  
of insouciance

If earning my living were not such  
a nuisance."

And again,

"I really do not think

Those people quite reli'ble



Who say they could be happy on  
                   a desert island  
 With just Shakespeare and the Bible."

In more serious verse, however, a rhyme that is obtrusive spoils the melody of the line. There are several well-known examples in Browning's poetry; for example, we find in "Master Hugues of Saxe-Gotha",

"One is incisive, corrosive;  
       Two retorts, nettled, curt, crepitant;  
       Three makes rejoinder, expansive,  
                   explosive;  
       Four overbears them all, strident  
                   and strepitant,  
       Five . . . O Danaides, O Sieve!"

The rhymes pound upon the ear like the thumping of a child at the piano, -- sound, but no melody.

Again, in "Old Pictures in Florence," the rhymes obtrude:

" .....plans it;  
                   .....sic transit."

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" .....than I am;  
 .....son of Priam;

" .....Giotto;  
 (was it not) O!"

" .....before they well did it,  
 'tis no idle quiddit."

Equally "wrenched" are the following:

"fabric -- dab brick."

"cub licks -- republic's."

"Ghirlandajo -- heigh-ho!"

"turtle eats -- azure feats -- John Keats."

That Browning used these grotesque rhymes intentionally, following his individual theory of poetry, must be recognized. He "cherished the difficult phrase"; for he felt that "poetry should not be a substitute for an after-dinner cigar." However, even a good theory can be pushed too far. Conceding the effectiveness of occasional discords for the sake of contrast, one still feels that the rhymes quoted are defects in verse melody.



Alliteration is another device that adds materially to the musical effect of a verse. In Anglo-Saxon poetry we find that alliteration is a distinguishing feature. Langland used alliterative verse for the "Vision of Piers Plowman," although Chaucer, in the same century "laughed at it as a North-of-England trick (Prologue to Persone's Tale):

'But trusteth wel, I am a sotherne man,  
I cannot geste rom, ram, ruf by my letter.'"<sup>1</sup>

In the fifteenth century, King James and the Scotch poets held alliteration in high regard. The King says in his "Reulis and Cautelis," "Let all your verse be literall," -- meaning, alliterative.<sup>2</sup>

George Gascoigne in the sixteenth century wrote: "Many writers indulge in repeticion of sundrie wordes all beginning with one letter, the whiche (beyng modestly used) lendeth good grace to a verse, . . . but they do . . . hunt a letter to death."<sup>2</sup>

Robert Greene burlesqued Richard Staneyhurst's alliterative verse as follows:

"Then did he make heaven's vault to rebound  
With rounce robble bobble

1 A Handbook of Poetics. Gummere. Page 152.

2 The Science of English Verse. Lanier. Page 312.





Of ruffe raffe roaring

With thwick thwack thurlerie bouncing."<sup>1</sup>

In the twentieth century we find John Burroughs objecting to Swinburne's "leprosy of alliteration", -- a radical defect in Swinburne's verse.

Alliteration in poetry corresponds to the repetition of the same note in a musical sentence. Used carefully, the device adds greatly to the melody; but in music and in verse the abuse leads to curious results. The ultra-sentimentality of "The Maiden's Prayer" is largely due to the repetition of one note again and again. The cloying sweetness of "The Garden of Proserpine" is a result of the excessive repetition of s, l, w, r.

In both poetry and music we find alliteration used for humor. "Yankee Doodle" contains the same note repeated eleven times in a musical sentence of twenty-eight notes. In limericks, the humor often depends wholly upon alliteration:

"A Tutor who tooted the flute

Tried to teach two young tooters to toot;

Said two to the Tutor,

'Is it harder to toot, or

To tutor two tooters to toot?'"

<sup>1</sup> The Science of English Verse. Lanier. Page 312.

THE UNIVERSITY OF CHICAGO

THE DIVISION OF THE PHYSICAL SCIENCES

DEPARTMENT OF PHYSICS

PHYSICS 561 - QUANTUM MECHANICS

LECTURE 10 - THE HARMONIC OSCILLATOR

PROFESSOR JOHN H. COOPER

LECTURE 10 - THE HARMONIC OSCILLATOR

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The real beauty of alliteration may be seen in such lines as

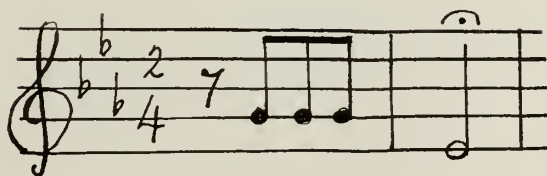
"Swift as the swallow along the river's light."

"Cold blows the winter wind over hill and heather."

"And on a sudden, lo! the level lake

And the long glories of the winter moon."

Similarly, in music there are countless examples of serious and beautiful effects produced by repetition of the same tone, -- as in Beethoven's Symphony in C Minor, so much of which is developed from these four notes:



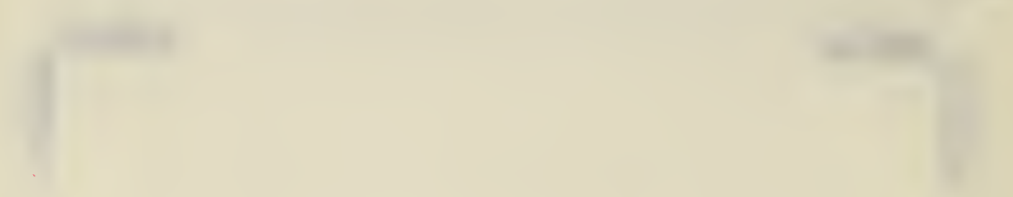
the other side of the yard/field is a small tree, and  
the other side

There is a small tree and a small building and a small  
building on the left side, and a small building on the right

and a small tree and a small building and a small  
building on the left side, and a small building on the right

The building on the left side is a small building, and the building  
on the right side is a small building, and the building on the left

side is a small building, and the building on the right side is a small  
building, and the building on the left side is a small building, and the building on the right





The refrain (or burden, as it was called in earlier days) is another device that adds melody to verse. Sometimes the repetition is like a tolling bell, as in these lines:

"My heart is wasted with my woe,

Oriana!

There is no rest for me below,

Oriana!

Alone I wander to and fro,

Oriana!"

In Sidney Lanier's "Song of the Chattahoochee" the refrain echoes the music of the rush of waters:

"Far from the hills of Habersham,

Far from the valleys of Hall."

The delicate lilt of "Why So Pale and Wan, Fond Lover"<sup>1</sup> is due to the use of a refrain:

"Why so pale and wan, fond lover?

Prithee, why so pale?

Will, when looking well can't move her,

Looking ill prevail?

Prithee, why so pale?"

<sup>1</sup> The Musical Basis of Verse. Dabney. Page 128.

The following are the names of the persons who have been  
 named in the petition for the appointment of a receiver  
 of the property of the said corporation, and the names of the  
 persons who have been named as defendants in the same.

The said persons are: (1) the said  
 corporation;

(2) the said persons who have been named as  
 defendants in the petition;

(3) the said persons who have been named as  
 defendants in the petition;

The said persons are: (1) the said corporation; (2) the said  
 persons who have been named as defendants in the petition;

(3) the said persons who have been named as  
 defendants in the petition;

(4) the said persons who have been named as  
 defendants in the petition;

(5) the said persons who have been named as  
 defendants in the petition;

(6) the said persons who have been named as  
 defendants in the petition;

(7) the said persons who have been named as  
 defendants in the petition;

The refrain in poetry is comparable to the musical motive, "a short succession of notes, conveying a musical idea." Just as the musician gives haunting beauty to a melody through the use of a recurring motive, so a poet gives echoing music to his verse through the skillful use of the refrain.

Another element of verse melody -- an element easier to recognize than to define and analyze -- is the contrast of major and minor modes. Certain poems impress us as being major in sound; others, as minor. For instance, "Young Lochinvar," "The Battle of Agincourt," "How We Brought the Good News from Ghent to Aix" seem to be major in tone. "The Forsaken Merman," "The Lady of Shallott" and "Lucy Gray" are minor. What causes the difference?

Many elements, of course, are conjoined to produce the tone of a given poem. Subject-matter, connotation of words, rhythm, figures of speech, and alliteration, all have their share. But there is one fundamental factor which is of importance in producing a major or minor effect in verse; that is, the proportion of vowel word-endings in relation to consonantal word-endings. For example, consider the first stanza of "The Forsaken Merman":





"Come, dear children, let us away!  
 Down and away below!  
 Now my brothers call from the bay,  
 Now the great winds shoreward blow,  
 Now the salt tides seaward flow:  
 Now the wild white horses play,  
 Champ and chafe and toss in the spray.  
 Children dear, let us away!

This way!"

In attempting to analyze the aesthetic effect of the stanza quoted, let us apply the principle mentioned in connection with the minor modes of music: "In all cases, conformity to a standard is the secret of the major mode; non-conformity, of the minor." What, then, is the verbal standard for consonantal and vowel word-endings?

In the preceding paragraph there are fifty-four words. Of these, forty-one end in consonant sounds; thirteen, in vowel sounds. Thus, seventy-five percent of the words have consonantal endings.

The two paragraphs preceding the quoted stanza contain 109 words. Of these, eighty-five end in consonant sounds; twenty-four in vowel sounds. Seventy-eight percent of the words have consonantal endings. The ordinary



prose standard, determined by a similar analysis of many passages taken at random, would seem to be that at least seventy-five percent of the word-endings in any given passage should be consonantal.

In the stanza quoted from "The Forsaken Merman," there are fifty words, of which thirty end in consonants. The percentage of consonantal endings is only sixty. As a result we experience, subtly, the feeling of non-conformity to a standard. There is the sense of disappointment that characterizes a minor reaction. We feel, then, that the melody of the stanza is minor.

Sixty-six percent of the words in the opening stanza of "The Lady of Shallott" have consonantal endings. Again, non-conformity to a standard gives a minor effect.

Of the words in the first three stanzas of "Lucy Gray," only fifty-four percent end in consonant sounds. The stanzas sound decidedly minor.

The opening stanza of "Young Lochinvar" contains fifty-four words, of which forty-three, -- seventy-nine percent -- end in a consonant sound. The effect, therefore, is of conformity to standard. The poem sounds major, as a result.

In the first stanza of "Agincourt," thirty-two words out of thirty-eight end in consonant sounds. Thus, with

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...the ... of ...



eighty-four percent of the words consonantal in ending, the stanza is major.

The concluding stanza of "How They Brought the Good News from Ghent to Aix" contains fifty words with consonantal endings and only nine with vowel endings. Again, the percentage of consonantal endings is eighty-four, and the effect is major.

This principle accounts in part for the minor effect of many Latin hymns. For example:

"Domine, ne in furore Tuo arguas me,  
Neque in ira Tua corripias me."

Here, out of thirteen words, nine end in vowels.

Again in the following, minor music results from a preponderance of vowel endings:

"Alma Redemptoris mater, quae parvia coeli,  
Porta manes, et stella maris, succurre cadenti."

As a general conclusion, then, we may say that stanzas in which the percent of consonantal endings falls much below seventy-five will give a minor impression; those in which the percent is more than seventy-five will give a major impression.



A preponderance of long vowel sounds in relation to short vowels will also give a minor effect to a line, even though the long vowel sounds are not at the end of the word; for example,

"Break, break, break!

On thy cold gray stones, O sea!"

Here there are nine long vowel sounds and but one short vowel.

Again we hear the minor melody of long vowels in

"The long day wanes, the slow moon climbs."

The line contains six long vowels and but two short.

The psychological reason for the minor effect in these last two illustrations is what we have already noted, -- the feeling of uncertainty and hesitation that produces a lowered reaction. The long vowel holds us in suspense; suspense implies doubt and uncertainty, -- feelings that are in direct contrast to the confidence and firmness that we associate with the major mode.

Another phase of verse melody that is worthy of study is the sound effect of individual letters. Professor Raymond has made a careful analysis of the aesthetic impression produced by individual letters, and

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the value of various combinations of sounds. He expands and elaborates the idea propounded by Bacon in the sixteenth century, -- that certain letters seem to be specially adapted for the imitation of specific operations.

Things that fly rapidly make a sound resembling sibilants:<sup>1</sup>

"Sharp sleet of arrowy showers  
                    against the face  
Of their pursuers."<sup>2</sup>

Winds, fountains, and sea-waves are also suggested by the letter "s."

"By whispering winds soon lulled asleep."<sup>3</sup>

"A league of grass, washed by a slow, broad stream,  
That, stirred with the languid pulses of the oar,  
Waves all its lazy lilies, and creeps on."<sup>4</sup>

---

<sup>1</sup> Poetry as a Representative Art. George Raymond.  
Page 137.

<sup>2</sup> Paradise Regained. Book 3. Milton.

<sup>3</sup> L'Allegro. Milton.

<sup>4</sup> The Gardener's Daughter. Tennyson.

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"Every shade and hallowed fountain  
Murmured deep a solemn sound."<sup>1</sup>

The combination st indicates motion checked by  
fright:

"With staring countenance stern, as one  
astoun'd,  
And staggering steps, to weet what  
sudden stour  
Had wrought that horror strange."<sup>2</sup>

The guttural consonants, g, j, k, and ch, suggest  
effort, harshness, and hostility.

"How the garden grudged me grass  
Where I stood -- the iron gate  
Ground his teeth to let me pass."<sup>3</sup>

The letters b and p represent effort:

"Their broad bare backs upheave into the clouds."<sup>4</sup>

<sup>1</sup> The Progress of Poesy. Gray.

<sup>2</sup> The Faerie Queene. Spenser.

<sup>3</sup> A Serenade at the Villa. Browning.

<sup>4</sup> Paradise Lost. Milton.

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Flowing liquids are represented by l and r:

"The broad stream bore her far away,  
The Lady of Shallott." <sup>1</sup>

The vowels ō, ū, and â, when combined with consonants that can be prolonged produce serious, grave, dignified effects:

"Thus, long ago,  
Ere heaving bellows learned to blow,  
While organs yet were mute,  
Timotheus to his breathing flute,  
And sounding lyre  
Could swell the soul to rage or kindle  
soft desire." <sup>2</sup>

M, n, and ng resemble the low tones of musical instruments, or humming, murmuring sounds:

"Sweet bird that shun'st the noise of folly,  
Most musical, most melancholy." <sup>3</sup>

---

<sup>1</sup> The Lady of Shallott. Tennyson.

<sup>2</sup> Alexander's Feast. Dryden.

<sup>3</sup> Il Penseroso. Milton.

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(1950-1951)

MEMORANDUM FOR THE RECORD  
SUBJECT: [illegible]  
DATE: [illegible]

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[illegible]  
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The sound of the vowel i suggests satire and humor:

"Higgledy, piggledy, packed we lie,  
Rats in a hamper, swine in a sty."<sup>1</sup>

"He took a life preserver and he hit him on  
the head."<sup>2</sup>

Not only are the sounds of individual letters an important factor in verse melody, but also these letters in their relations to each other. Just as in music we produce discord by bringing together tones that are not harmonious, so, in verse, we find that certain letters used together give a harsh, discordant sound.

In accounting for this fact, Sidney Lanier, in "The Science of English Verse," explains the principle of "phonetic syzygy." If a given line of verse show a succession of consonants taken from the same phonetic group, the line as a whole will be melodious. If the consonants are taken from different groups, the line will sound discordant.<sup>3</sup> The phonetic groups referred to are: <sup>4</sup>

<sup>1</sup> Holy Cross Day. Browning.

<sup>2</sup> W. S. Gilbert.

<sup>3</sup> The Science of English Verse. Lanier. Page 307.

<sup>4</sup> The Musical Basis of Verse. Dabney. Page 116.

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PH.D. THESIS

THE STUDY OF THE CHEMISTRY OF THE

BY

1955



Liquids	l	m	n	r
Aspirate	h			
Soft aspirate	j	g (soft)		
( Sibilant	s			
) or				
( spirant				

	Smooth	Middle	Rough
Labials	p	b	ph f
Palatals	k	g (hard)	ch (guttural)
Linguals	t	d	th

In the following line there are five sounds from the lingual group:

"The daily torment of untruth."

There are also five sounds from the liquid group. The line, as a result of the consonant syzygy (or yoking) is pleasing to the ear.

The sounds in the following lines are taken almost entirely from the liquid and labial group:

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20

21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40

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"The fair breeze blew, the white foam flew,  
The furrow followed free."

The lines are therefore musical in effect.

Again we find liquids affording melody in Tennyson's lines:

"The moan of doves in immemorial elms,  
And murmur of innumerable bees."

In these next lines, the ear is repelled by the juxtaposition of discordant consonants:

"Image the whole, then execute the parts,  
Fancy the fabric  
Quite, ere you build, ere steel strike  
fire from quartz,  
Ere mortar dab brick!"

However, although these discords are unpleasant in the lines as they stand, the passage adds materially to the effect of the poem ("A Grammarian's Funeral") as a whole. Browning often used discords in poetry as Wagner did in music, with deliberate intent. That Browning could write melodiously is evident in the concluding lines of the poem, in which all the discords

The first part of the book is devoted to a general  
introduction to the subject.

The second part is devoted to a detailed  
study of the various aspects of the subject.

The third part is devoted to a study of the  
various aspects of the subject.

The fourth part is devoted to a study of the  
various aspects of the subject.

The fifth part is devoted to a study of the  
various aspects of the subject.



of the verses above seem to reach a final resolution:

"Loftily lying,  
Leave him, -- loftier still than the world suspects,  
Living and dying."

However, some poets wholly lack the musical sense that demands a careful adjustment of consonant sounds; and, unconsciously, such writers join a series of discords that utterly spoil the melody.

Arthur Symons, in "The Romantic Movement in English Poetry," criticizes Southey's lack of feeling for musical effect. Mr. Symons quotes the following lines:

"Reclin'd against a column's broken shaft,  
Unknowing whitherward to bend his way,  
He stood and gazed around;  
The Ruins closed him in;  
It seemed as if no foot of man  
For ages had intruded there."

In these verses, the principle of phonetic consonance is ignored. The sounds are taken from different groups, with no consideration of melodic effect. Mr. Symons comments: "It is hardly possible for a thing to be



said with more complete dissonance."<sup>1</sup>

Coleridge, on the other hand, had an instinctive feeling for melody. Arthur Symons says of him: "Coleridge shows greater sensitiveness to music than any English poet except Milton. . . In 'Table-Talk' he writes, 'I have the intensest delight in music and can detect good from bad.' Elsewhere he says, 'I hear in my brain. . .sensation of various degrees of pain, and of a strange sort of uneasy pleasure.' [His poetry] sets the whole brain dancing to a tune. . . Christabel is composed like music; you might set at the side of each section, especially of the opening, largo, viva-cissimo, and, as the general expression signature, tempo rubato. I know no other verse in which the effects of music are so precisely copied in metre."<sup>2</sup>

<sup>1</sup> The Romantic Movement in English Poetry. Symons. Page 157.

<sup>2</sup> Ibid. Page 147.





## Part Five.

### Tone-Color and Atmosphere in Music and Poetry.

In considering the melody of music and poetry, the subject of over-tones deserves special mention. In both arts we find that sound-values are not simple, but composite, and that the quality of the sound is dependent upon the richness and fullness of the component parts.

"It has been discovered that such tones as constitute the material for the art of sound are not simple, but are made up of subordinate tones, much as the color purple consists of two other colors -- red and violet -- in combination, and as many other hues are formed by combining different tints. . . . If a vibrating string be observed closely, it will be found to be carrying on several sets of vibrations at the same time: it is not only vibrating as a whole between its two extreme fixed points, but. . . . certain other practically-fixed points are set up, and the string actually vibrates in smaller segments between these points -- called 'nodes of vibration' -- as if it consisted of several shorter strings. Now each of these

THEY SAY

They say that the world is a stage.

And that we are but players in the play.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

And that the world is a stage and we are but players.

That we have our parts to play and our lines to say.

segments vibrates at a different rate per second from the rate of the whole string, and therefore makes a tone different in pitch from that of the whole string, which is called the 'fundamental tone'; so that the tone made by each segment combines with the fundamental, and all are heard by the ear as one tone."<sup>1</sup>

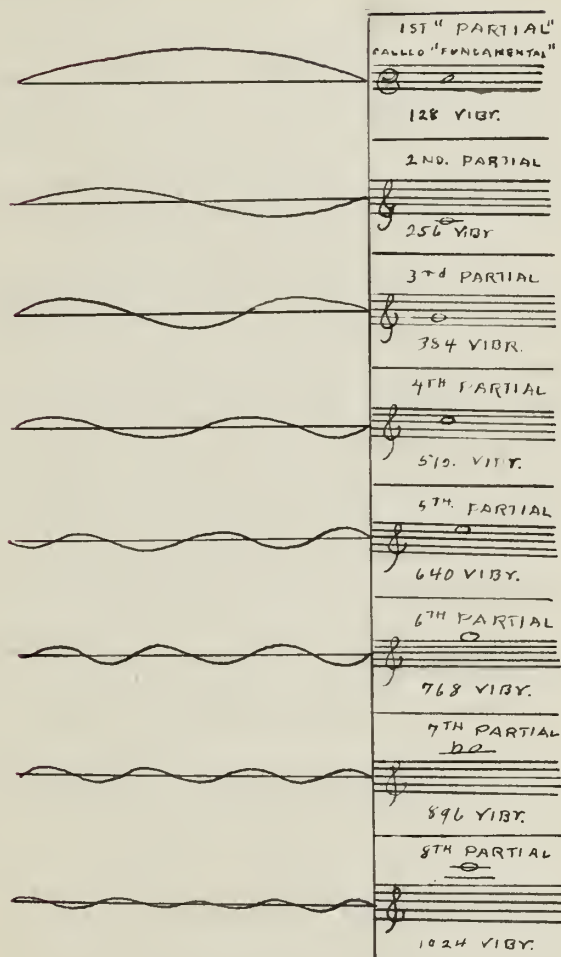
It is this principle that accounts for the quality of a tone; and by applying the principle, a musician can make the tones in a musical composition richer, fuller, and mellow. For example, when the damper pedal of the piano is used, all the strings of the keyboard are free to vibrate; when we strike a key, we get not only the fundamental tone, but the tone of the partial segments as well, and, in addition, the "sympathetic vibration" of all the strings that correspond with the partial tones. "Play the simplest chord C - E - G, first without, then with the pedal. . . The first is like a bare tree on a desert, -- hard, sharp, definite. The second is like a tree covered with delicate, shimmering leaves, and seen through a slightly misty air. It has what painters call 'atmosphere'. . . What lovely effects of melting, rainbow-colored sound Chopin gets by skillful use of it! Writing of his Etude in A-flat, opus 25, No. 1, Schumann asks us to imagine an 'Aeolian harp that had all the

<sup>1</sup>The Science of English Verse. Lanier. Page 30.





# Diagram of the First Eight Partial Tones of Middle C.<sup>1</sup>



<sup>1</sup> A Guide to Music. Mason. Page 106.

REMARKS OF THE CHIEF OF THE BUREAU OF THE ARMY

TO THE SECRETARY OF THE ARMY

IN RESPONSE TO A RESOLUTION OF THE SENATE

PASSED MAY 10, 1870

AND A RESOLUTION OF THE HOUSE OF REPRESENTATIVES

PASSED MAY 10, 1870

AND A RESOLUTION OF THE SENATE

PASSED MAY 10, 1870

scales, and that these were mingled together by the hand of an artist into all sorts of fantastic ornaments'; and Liszt tells us that Chopin 'imprinted on all his pieces one knows not what nameless color, what pulsations . . . velvety and iridescent.'"<sup>1</sup>

Much of the charm of Debussy's music is dependent upon the atmosphere produced by over-tones. "As a youth, serving with his regiment, Debussy took pleasure in exercising his sensitive and accurate ear by listening to, and distinguishing the over-tones of bells and bugles. His study of over-tones, and the chord formations produced by the higher over-tones, is responsible for many of the innovations found in his harmonies."<sup>2</sup>

The theory of over-tones (or partial tones, harmonics, or segment-tones as they are called by various writers) accounts for the difference in the characteristic sound of instruments. "The segment-tones influence the resulting tone in a manner very striking to the ear according as they are more numerous in some vibrating bodies than in others, or according as one segment-tone becomes (as is found to be the case) more prominent in some bodies than in others. . . . The reed-instruments (such as the clarinet, hautboy, and bassoon) cause the air within them to vibrate in different sets of segments

1 A Guide to Music. Mason. Pages 110-111.

2 The Appreciation of Music. G. G. Wilm. Page 131.





from the air in a flute, or a horn, or from the string of a violin, each segment giving its own tone, the different sets of segments give different resulting tones, -- that is, different tone-colors."<sup>1</sup>

The human voice, being a musical instrument, operates according to the principle just explained. "The human voice is practically a reed-instrument of the hautboy class, the vocal chords being the two thin vibrating reeds, and the mouth and throat (buccal cavity) constituting the tube. . . . The tone-color of wind instruments will vary according to the shape of their tubes; a column of air vibrating in a tube like that of the clarinet, for instance, gives a very different set of prominent segment-tones, that is, a different tone-color from a column in a tube like that of the flute. It is thus that the voice produces those sounds of differing tone-color that we call vowels and consonants; for the voice is a reed-instrument which can alter the shape of its tube at pleasure, and which, in so doing, alters its tone-color at pleasure. . . . When the voice utters the sound denoted by the English character A, it makes, not a single tone, but a tone composed of a number of other tones; when it utters the sound denoted by the English character O, it again utters a tone which is not single, but composed of a number of

<sup>1</sup> The Science of English Verse. Lanier. Page 30.



other tones; and the difference between the two sounds, by which the ear distinguishes A from O, is due to the fact that certain of the ingredient sounds are prominent in A, while certain others are prominent in O. . .

In making up a sound, the buccal cavity manages, by coordinations of muscles which are learned in childhood, to render now one, now another, ingredient sound more prominent, and thus to bring out different shades of tone."<sup>1</sup>

The fullness and richness of a line of poetry will depend upon the choice of individual sounds, each with its distinctive tone-color. The atmosphere of the line, -- that is, its total aesthetic impression, -- will depend upon the skillful blending of the tones.

For example, in the verses below there is no beauty of tone-color because there is no variety of vowels to produce the richness of vibration upon which depends the quality of sound:

"'Tis May-day gay; wide-smiling skies  
shine bright,  
Through whose true blue cuckoos do  
woo anew  
The tender spring."<sup>2</sup>

<sup>1</sup> The Science of English Verse. Lanier. Page 280.

<sup>2</sup> Ibid. Page 302.

... and the ...  
... the ...  
... the ...

... the ...  
... the ...  
... the ...  
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... the ...



Here we find ay three times, long i five times, and long u eight times. The only relief from the monotony is found in the short u of "cuckoo", and the short a of "anew."

Contrast the lines with the first four of one of Shakespeare's sonnets:

"Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate;  
Rough winds do shake the darling buds of May,  
And Summer's lease hath all too short a date."

In the first line we find ten different vowel sounds; in the second, eight; in the third, seven; in the fourth, eight. The verses, as a result, seem full and vibrant; the tone-color is satisfying.

Coleridge used to call the attention of his children to the melody of such a verse as this:<sup>1</sup>

"I played a soft and doleful air,  
I sang an old and moving story,  
An old, rude song, that suited well  
That ruin, wild and hoary."

"Here O and U are the vowels played upon; but often the nuances will slide through the whole gamut of vowel

<sup>1</sup> The Musical Basis of Verse. Dabney. Page 110.

There is a large number of cases, but I have seen only a few. The first case I saw was a woman, aged 45, who had been married 20 years. She had been married to a man who was a very good man, but who was very poor. She had been married to him for 20 years, and she had been very happy. She had been married to him for 20 years, and she had been very happy. She had been married to him for 20 years, and she had been very happy.

The second case I saw was a man, aged 35, who had been married 10 years. He had been married to a woman who was a very good woman, but who was very poor. He had been married to her for 10 years, and he had been very happy. He had been married to her for 10 years, and he had been very happy. He had been married to her for 10 years, and he had been very happy.

The third case I saw was a woman, aged 25, who had been married 5 years. She had been married to a man who was a very good man, but who was very poor. She had been married to him for 5 years, and she had been very happy. She had been married to him for 5 years, and she had been very happy. She had been married to him for 5 years, and she had been very happy.

The fourth case I saw was a man, aged 45, who had been married 15 years. He had been married to a woman who was a very good woman, but who was very poor. He had been married to her for 15 years, and he had been very happy. He had been married to her for 15 years, and he had been very happy. He had been married to her for 15 years, and he had been very happy.

The fifth case I saw was a woman, aged 35, who had been married 10 years. She had been married to a man who was a very good man, but who was very poor. She had been married to him for 10 years, and she had been very happy. She had been married to him for 10 years, and she had been very happy. She had been married to him for 10 years, and she had been very happy.

The sixth case I saw was a man, aged 25, who had been married 5 years. He had been married to a woman who was a very good woman, but who was very poor. He had been married to her for 5 years, and he had been very happy. He had been married to her for 5 years, and he had been very happy. He had been married to her for 5 years, and he had been very happy.

The seventh case I saw was a woman, aged 45, who had been married 15 years. She had been married to a man who was a very good man, but who was very poor. She had been married to him for 15 years, and she had been very happy. She had been married to him for 15 years, and she had been very happy. She had been married to him for 15 years, and she had been very happy.

sounds, subtly interweaving them, one with another. The ear takes pleasure in having the tone-impression renewed, recombined, and contrasted."<sup>1</sup>

The concluding lines of Swinburne's "Ave Atque Vale" show careful adjustment of tone-color, particularly in the echoing richness of the long o sounds:

"Content thee, howsoe'er, whose days are done;  
There lies not any troublous thing before,  
Nor sight nor sound to war against thee more,  
For whom all winds are quiet as the sun,  
All waters as the shore."

In the choice of consonants, alliteration and phonetic syzygy are of great importance in securing tone-color. The repetition of the f's in the following lines stirs quivering over-tones:

"His fraud is then thy fear, which plain infers  
Thy equal fear that my firm faith and love  
Can by his fraud be shaken and seduced."<sup>2</sup>

The interweaving of l, f, n, and s gives a haunting effect in the following stanza from "The Lady of Shalott":

<sup>1</sup> The Musical Basis of Verse. Dabney. Page 111.

<sup>2</sup> Paradise Lost, Book IX.

...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...

...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...

...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...

...the ... of the ...  
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...the ... of the ...  
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...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...

...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...



"Lying, robed in snowy white  
 That loosely flew to left and right,  
 The leaves upon her falling light,  
 Through the noises of the night,  
       She floated down to Camellot;  
 And as the boat-head wound along  
 The willowy hills and fields among,  
 They heard her singing her last song,  
       The Lady of Shalllott."

In "The Lotus-Eaters", tone-color is produced by rhyme-repetition, the long ee's and the whisper-consonant giving a soft, drowsy atmosphere:

"Here are cool mosses deep,  
       And thro' the moss the ivies creep,  
       And in the stream the long-leaved  
               flowers weep,  
       And from the craggy ledge the  
               poppy hangs in sleep."

The refrain is another device by which tone-color is made fuller and more vibrant. The haunting echoes of the individual sounds linger from one iteration to the

...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...

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...the ...  
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...the ...

next, mingling with the tone-colors of each succeeding stanza. For example, in William Morris' ballad, "There was a Lady lived in a Hall", the refrain gives a melodic effect wholly out of proportion to the intrinsic musical value of the words themselves. "Two red roses across the moon" becomes memorable only as it mingles and echoes and vibrates through the course of nine stanzas.

The refrain of "The Gilliflower of Gold", by the same author, is, of course, beautifully musical in itself:

"Hah, hah! la belle jaune giroflée."

But how much it gains in color during the fifteen stanzas of the poem, and how much it adds to the melody as a whole!

In Spenser's "Prothalamion" the music of the refrain ripples through the poem like the soft murmur of the river:

"Sweete Themmes! runne softly, till

I end my song."

The refrain in the "Epithalamion" is very interesting in its suggestion of echoing sound:

1. "The woods shall to me answer, and my Eccho ring."
2. "That all the woods may answer, and your Eccho ring."





3. "The woods shall to you answer, and your Eccho ring."
4. "That all the woods may answer and your Eccho ring."
5. "That all the woods them answer and theyr Eccho ring."
6. "The whiles the woods shall answer and theyr Eccho  
ring."
7. "That all the woods shall answer and theyr Eccho ring."
8. "That all the woods them answer, and theyr Eccho ring."
9. "That all the woods may answer, and your Eccho ring."

The refrain continues for many stanzas, sometimes repeating exactly, sometimes only in part, but, like a real echo, keeping the sound circling and quivering in the air, and enriching the music of the verse with all the remembered over-tones.

Sometimes a group of words recurring in a poem, like a motive in music, will have a similar effect. John Masefield uses such a phrase in "The West Wind":

"It's a warm wind, the west wind, full of  
birds' cries,

And I never hear the west wind, but tears  
are in my eyes;

1. The system shall be designed to be able to handle the

2. The system shall be able to handle the data from the

3. The system shall be able to handle the data from the

4. The system shall be able to handle the data from the

5.

6. The system shall be able to handle the data from the

7. The system shall be able to handle the data from the

8. The system shall be able to handle the data from the

9. The system shall be able to handle the data from the

10. The system shall be able to handle the data from the

11. The system shall be able to handle the data from the

12. The system shall be able to handle the data from the

13.

14. The system shall be able to handle the data from the

15. The system shall be able to handle the data from the

16. The system shall be able to handle the data from the

17. The system shall be able to handle the data from the

18.

19. The system shall be able to handle the data from the

20.

For it comes from the west land,  
 The long brown hills,  
 And April's in the west wind,  
 and daffodils."

The haunting over-tones circle and mingle and blend, giving poignancy to the stanza as a whole. It is interesting to notice, also, the change of a word in the third line, like a key-modulation in music. In the second line, vowel assonance lends tone-color (ear - tears), and the alliteration of w's and l's adds to the melodic beauty.

During the last few years, in connection with the talking motion pictures there has been much experimentation in connection with quality of the sound of individual letters, methods of increasing volume of tone, etc. It is probable that some of these experiments will ultimately be of great value to English prosody, although the conclusions to be drawn from them are at present only hypothetical. Research seems to indicate, however, that soon it will be possible to measure mathematically the sound value of every line of poetry, determining exactly the vibration-count of each fundamental tone, and the partial-tones that constitute it.





As an example of what is being done, the accompanying table has been selected from the report of Mr. Harvey Fletcher, the Acoustical Research Director of The Bell Telephone Laboratories, 1929. The table gives a phonetic value to each letter, such value being based on pitch, intensity, duration, and volume.

It is possible to find in this work, the following -  
 and which has been selected from the notes of Mr. Smith  
 (1880), the historical description of the life of  
 the Indian people. The Indian people  
 are said to have lived, with their own laws,  
 on their own land, and with their own customs.

## Table of Phonetic Values

a - talk = 100	ch - chat = 88.5
o - ton = 99.8	n - no = 86.75
i - bite = 99.8	j - jot = 86.7
ou - bout = 99.6	m - me = 85.3
o - tone = 99.3	t - tap = 85.3
a - tap = 98.9	g - get = 84.9
o - top = 98.2	k - kit = 84.6
u - took = 97.2	th - that = 84.2
e - ten = 95.9	d - dot = 83.4
r - err = 95.8	h - hat = 82.8
a - tape = 95.8	z - zip = 81.6
u - tool = 95.1	b - bat = 81.3
i - tip = 94.0	p - pat = 81.0
l - let = 93.1	v - vat = 80.8
e - team = 92.9	f - for = 80.7
ng - ring = 91.4	s - set = 80.3
sh - shot = 91.1	th - thin = 75

# TABLE OF CONTENTS

1.00 = 1000 - 100
1.01 = 1000 - 101
1.02 = 1000 - 102
1.03 = 1000 - 103
1.04 = 1000 - 104
1.05 = 1000 - 105
1.06 = 1000 - 106
1.07 = 1000 - 107
1.08 = 1000 - 108
1.09 = 1000 - 109
1.10 = 1000 - 110
1.11 = 1000 - 111
1.12 = 1000 - 112
1.13 = 1000 - 113
1.14 = 1000 - 114
1.15 = 1000 - 115
1.16 = 1000 - 116
1.17 = 1000 - 117
1.18 = 1000 - 118
1.19 = 1000 - 119
1.20 = 1000 - 120

1.21 = 1000 - 121
1.22 = 1000 - 122
1.23 = 1000 - 123
1.24 = 1000 - 124
1.25 = 1000 - 125
1.26 = 1000 - 126
1.27 = 1000 - 127
1.28 = 1000 - 128
1.29 = 1000 - 129
1.30 = 1000 - 130
1.31 = 1000 - 131
1.32 = 1000 - 132
1.33 = 1000 - 133
1.34 = 1000 - 134
1.35 = 1000 - 135
1.36 = 1000 - 136
1.37 = 1000 - 137
1.38 = 1000 - 138
1.39 = 1000 - 139
1.40 = 1000 - 140



It is interesting to notice the greater comparative value of the vowel sounds and the relative position of the consonants. Coleridge, more than a century before such a table was formulated, sensed the relative lightness of the letter f:

"The fair breeze blew, the white foam flew,  
The furrow followed free."

And Shakespeare, with<sup>out</sup> the aid of ~~no~~ acoustical research, discovered that s and th were soft and light.

"When to the sessions of sweet silent thought  
I summon up remembrance of things past."

Shelley, too, made the same discovery:

"Our sweetest songs are those that tell of  
saddest thought."

However, when similar tables have been fully worked out, they will undoubtedly make it easier to analyze the methods whereby the master works, and to catch

" --- tricks of the tool's true play."

If the defendant is found guilty of the crime charged, the court shall impose a sentence of imprisonment for a term of not less than 10 years and not more than 20 years, or a fine of not less than \$10,000 and not more than \$20,000, or both such imprisonment and fine, at the discretion of the court.

"The jury shall determine the facts and the law, and shall return a verdict accordingly."

AND WHEREFORE, the defendant prays that the court shall grant him a judgment of acquittal, and that the jury shall find him not guilty.

"That the defendant is not guilty of the crime charged, and that the jury shall find him not guilty."

Respectfully, the defendant prays that the court shall grant him a judgment of acquittal.

"The defendant prays that the court shall grant him a judgment of acquittal, and that the jury shall find him not guilty."

However, the defendant prays that the court shall grant him a judgment of acquittal, and that the jury shall find him not guilty, if the evidence is such that the defendant is not guilty of the crime charged.

Very truly yours,  
The Defendant

For example, we find that the piling-up of consonant sounds in

"Who thicks man's blood with cold"

serves to give the line a phonetic value of 1855 +, whereas the line

"Red as a rose was she,"

containing the same number of syllables, has a phonetic value of only 1290 +. The former line, then, strikes the ear with much more force than the second.

A similar contrast is noted in the following lines (also of six syllables each):

"The ship went down like lead."

Phonetic value = 1632 +.

"The shadow of the moon."

Phonetic value = 1186 +.

The contrast is even more marked in the following lines (eight syllables in length):

"The stag at eve had drunk his fill."

Phonetic value = 2130 +.

For example, we have seen the following:

Example 1

"This is a very simple case."

There is also the case of the following:

Example 2

"This is a very simple case."

For example, the following is a very simple case:

Example 3

The following is a very simple case:

Example 4

Example 5

"This is a very simple case."

Example 6

"This is a very simple case."

Example 7

The following is a very simple case:

Example 8

"This is a very simple case."

Example 9



"Fair daffodils, we weep to see."

Phonetic value = 1796 +.

The greater worth of long vowel sounds is evidenced by a phonetic value of 2546 + for the following line (containing 28 sounds),

"And down the long beam stole the Holy Grail",  
in comparison with a value of 2423 + for the following (also containing 28 sounds),

"Across the ridge and paced beside the mere."

Interesting as such tables may be, however, there will always remain much in poetry (and in music, as well) that will elude measurement; for

"Genius is master of man.

Genius does what it must; talent  
does what it can."

The genius, unconscious of graphs and curves and tabulations, discovers intuitively and uses with sure skill the principles that science takes long to formulate.

"What tables had John Keats!"

THE UNIVERSITY OF CHICAGO

CHICAGO, ILL. 60637

TO THE PRESIDENT OF THE UNIVERSITY OF CHICAGO

FROM THE FACULTY OF THE UNIVERSITY OF CHICAGO

RESOLUTION

WHEREAS the Faculty of the University of Chicago

has the honor to receive from the President of the University of Chicago

a copy of the report of the Committee on the Faculty of the University of Chicago

and has considered the same with deep interest and concern

and has been deeply moved by the courage and integrity of the members of the Committee

and has been deeply moved by the courage and integrity of the members of the Committee

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and has been deeply moved by the courage and integrity of the members of the Committee

## Part Six.

### The Element of Rhythm in Poetry and Music.

"Whence comes rhythm . . . ? Some derive it from heart-beats, some from respiration, some from the quantum theory and the insinuation of molecules, some from Hottentots and tom-toms. All this belongs to chaos. Rhythm came from somewhere; our concern is, that we have it in our cosmos."<sup>1</sup>

Rhythm, a characteristic feature of both music and poetry, found its root in "the discovery by man that the higher vibrations, either of sound alone or of sound with words, when measured off into regular periods of time, were pleasant to the ear."<sup>2</sup> Through the orderly arrangement of these regular periods, unity is achieved; and through skillful adjustment of accented and unaccented beats within each period, variety is attained. Thus, in both arts, rhythm gives to any composition that variety in unity which is a fundamental basis of aesthetic appeal.

<sup>1</sup>The Theory of Poetry. Lascelles Abercrombie.  
Page 20.

<sup>2</sup>The Musical Basis of Verse. Dabney. Page 26.

1891

The following is a list of the names of the

persons who have been elected to the office of  
Deputy Sheriff of the County of ... for the term  
beginning on the 1st day of January, 1891, and  
ending on the 31st day of December, 1892. The  
names of the persons who have been elected to the  
office of Sheriff of the County of ... for the term  
beginning on the 1st day of January, 1891, and  
ending on the 31st day of December, 1892, are  
also given.

The following is a list of the names of the  
persons who have been elected to the office of  
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office of Sheriff of the County of ... for the term  
beginning on the 1st day of January, 1891, and  
ending on the 31st day of December, 1892, are  
also given.



The nature of rhythm in music is explained very clearly in "A Guide to Music", by Daniel Gregory Mason. He writes: "All music has some kind of 'meter', as it is called, from the Greek word meaning 'measure'. The word 'measure' is itself used as the name of the little group of beats that is made by each accented beat and the unaccented beat or beats that follow it. . . . Without meter, music would be vague and formless; our minds would have nothing to take hold of in listening to it, and would end by being thoroughly confused and bored. But, on the other hand, if the tones always corresponded exactly to the beats, -- one to each beat -- no more and no less -- we should soon become, perhaps not so confused, but equally bored by the relentless dum, dum, dum. We should dislike such a rigid mechanical regularity almost as much as utter irregularity. We are evidently critics hard to please; we want balance, order, arrangement, but we want it made freely and elastically." One is reminded, at this point, of Dr. Johnson's famous dictum, -- that without variety of accent, the series of sounds in a line of poetry would be "not only very difficult, but tiresome and disgusting." (However, "with inevitable inconsistency he maintains stoutly at the same time that this varia-



tion always injures the harmony of the line considered by itself!")<sup>1</sup>

Mr. Mason quotes a couplet from Pope, showing the charm of irregular regularity in verse:

"A little learning is a dangerous thing;  
Drink deep, or taste not the Pierian spring."

In commenting upon the lines, Mr. Mason explains, "Pope weights the first light beat [of the second line] by putting the important word 'drink' upon it; he throws out the third accent entirely by placing the unimportant word 'the' at that point; and he induces us to make up for it by lingering on the e in 'Pierian'. . . As the poet, within his regular lines, constantly varies his patterns of words, so the musician within his regular measures, constantly varies his patterns of tones, sometimes dividing a beat into many short tones, sometimes holding one tone through many beats. Even in 'Yankee Doodle' we find that some tones occupy two beats; but no amount of patriotism can make us find much variety or charm in that too regular tune. Take another of our national airs, and see the difference. In 'Dixie', how inspiring are those long notes on 'Look away,' and what life and movement there is in every note! Yet the beats

<sup>1</sup> Manual of English Prosody. Saintsbury. Page 247.



The first thing I noticed when I stepped out of the car was

the fresh air.

It was a beautiful day, and I was feeling

very happy and relaxed.

I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park

and I was feeling very good.

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I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park

and I was feeling very good.

I was walking in a beautiful park



go 'one, two, one, two,' just as in 'Yankee Doodle.'"<sup>1</sup>

The author then uses three melodies of Beethoven's, all in duple time, to show the endless variety that a composer can get, within perfectly regular measures, by skillfully arranging long and short tones; the first is the chief melody of the overture "Leonore"; the second is the main theme of the First Symphony; the third is the opening of the Concerto for piano and orchestra, opus 58. Although these melodies are all in duple metre, "you would no more confuse them than you would three of your friends because they all have the same number of eyes, ears, noses, and mouths. The rhythm is the face of each tune, by which we know it."

The distinction that Mr. Mason draws between metre and rhythm in music applies equally well in the field of verse. Metre is the orderly arrangement of accented and unaccented beats within the line; rhythm is the characteristic arrangement of the features that give individuality to the line; for example, the following stanzas, both in dactylic dimeter, are utterly different in rhythm:

<sup>1</sup> A Guide to Music. Mason. Page 36.



"Take her up | tenderly,  
 Lift her with | care;  
 Fashioned so | slenderly,  
 Young and so | fair!"

"When, like the | early rose,  
 Eileen A | roon!  
 Beauty in | childhood blows,  
 Eileen A | roon!  
 When, like a | diadem,  
 Buds blush a | round the stem,  
 Which is the | fairest gem?  
 Eileen A | roon!"

If we scan the lines, we find in both stanzas the same number of syllables to a line, and the same arrangement of accented and unaccented beats. Yet the two stanzas are very different in effect; one could not mistake the first for the second any more than he could mistake Charlie Chaplin for Mary Pickford. The "faces" are different!

In attempting to analyze the elements that enter verse-rhythm we meet questions of great historical,





as well as intrinsic, interest. Is quantity the basis of rhythm? Or is accent? Should time-duration, rather than quantity or accent, be considered the underlying principle of rhythm; and should music notation be adopted as the best means of representing verse rhythm? These are a few of the conflicting problems that have given rise to warring factions and to great masses of illustrative material which have served to cloud the issues rather than to clarify them. Like a fresh breeze through the mists, comes the concluding sentence of the first volume of Dr. Edwin Guest's "History of English Rhythms." Commenting upon the work of various contemporary prosodists, he writes, with direct Johnsonian honesty: "Much which they advance I do not understand, and much that I do understand I cannot approve of!"<sup>1</sup> All the great problems, however, are interesting; and a knowledge of their true import is necessary to an understanding of English prosody.

The rhythm of English verse is an outgrowth of three different systems, -- the classical, or quantitative; the Anglo-Saxon, or accentual; and the French, or syllabic.

"In the great family of languages which has been termed the Indo-European, three made time the index of

<sup>1</sup> History of English Rhythms. Guest. Vol. I, Page 311.



their rhythm; to wit, the Sanscrit, Greek, and Latin."<sup>1</sup>  
 The basis of classical verse, then, was quantity, --  
 that is, the relative length of syllables measured by the  
 time required to utter them. A syllable was long if it  
 contained a long vowel or a diphthong, or a final conso-  
 nant coming before another consonant in the next syllable;  
 a long syllable was equal to two short ones. For example:

"Quadrupedante putrem sonitu quatit  
 ungula campum."

Here there is a fixed time relation within the foot as  
 well as within the verse.

Early in the history of the Germanic races, stress  
 accent for words became the important principle in verse.  
 "This choice of accent lay, thinks Scherer, in the pas-  
 sionate and vehement nature of the Germanic race. The  
 German put into [verse-accent] all the strength of which  
 he was capable, and he helped his voice by strokes on  
 some loud instrument, the strokes being timed by verse-  
 accents. . . . The Greek verse sped swiftly and light-  
 ly, like an Olympian athlete; the early Germanic verse  
 had the clanging tread of a warrior in mail."<sup>2</sup>

The strum of the harp surely sounds in the words  
 of "Widsith", the chant of a wandering gleeman:

<sup>1</sup> The History of English Rhythms. Guest. Page 2.

<sup>2</sup> Handbook of Poetics. Gummere. Pages 144-145.



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"Swa scrithende, gesceapum hweorfath,  
 Gleomen gumena geond grunda fela;  
 Thearfe secgath, thonc-word sprecath,  
 Simle, suth oththe north sumne gemetath,  
 Gydda gleawne geofam unhneawne."

Cecil Gray, in "A History of Music," points out an interesting connection at this point between the development of music and the development of verse: "Ancient Greek musical rhythms were exact translations of verse rhythms, with the quantities interpreted arithmetically. But in mediaeval and modern poetry poetic rhythms are exact translations of musical rhythms, with the quantities interpreted euphonically and intuitively.

"In the ninth century a monk named Notker Balbulus initiated a practice of setting words to lengthy 'vocalizes', [in the liturgy]. . . The best known of such 'sequences' is the Dies Irae of Thomas de Celano. . . These sequences were strictly syllabic; the poet set one syllable to one note of the original wordless chant. Consequently, the resultant poems, moulded on the musical sentence, helped to bring into Latin hymns the accentual principle, and to undermine and destroy the



old classical verse metres. The first sequences were irregular prose poems with subtle rhythms corresponding to those of the musical moulds on which they were shaped."<sup>1</sup>

These sequences probably paved the way for the French syllabic system which was introduced into England in Anglo-Norman times. "A geographical difference is now apparent. In the south, where Norman influences abound, there is a disposition to count the syllables and make the verse metrical as well as rhythmical. In the north, the old verse [Anglo-Saxon accentual] keeps the upper hand."<sup>2</sup> During the twelfth and thirteenth centuries the rhyming couplets of eight and nine syllables became popular, -- also the French Alexandrine, the decasyllabic line. Through the influence of the Norman minstrels and troubadours the French lyric forms were introduced. The chanson, the caroles, the balades, etc., were popularized, and new forms invented. Thus the metrical system tended to supplant the old Anglo-Saxon verse form. However, the latter form was still used; even while Chaucer, the first great English metrist, was experimenting with many new and interesting metres, his contemporary, William Langland chose for "The Vision of Piers Plowman" the accentual alliterative verse of Anglo-Saxon days.

<sup>1</sup>The History of Music. Cecil Gray. Page 22.

<sup>2</sup>Handbook of Poetics. Gummere. Page 177.







The Renaissance brought a renewed interest in classical verse, and, by the time of Spenser, the second great English metrist, there had come a revival of quantitative rhythm, or "versing", as it was called (in contradistinction to "rhyming", the English verse system). Gabriel Harvey, Spenser's friend and instructor, strongly favored versing, and Spenser was for a time somewhat influenced by his opinions. Various other poets were ardent supporters of the mode. William Webbe made elaborate attempts at classical hexameters and Sapphics in English. Richard Stanyhurst, in his translation of the Aeneid, demonstrated successfully, although unintentionally, the grotesque effect of quantitative verse in English; for example,





After meeting with the President  
and the Vice President  
the President returned to the  
White House and the Vice President  
to the State Department.  
The President's speech was  
broadcast on the radio.



The President's speech was  
broadcast on the radio.  
The Vice President's speech  
was broadcast on the radio.  
The President's speech was  
broadcast on the radio.  
The Vice President's speech  
was broadcast on the radio.  
The President's speech was  
broadcast on the radio.  
The Vice President's speech  
was broadcast on the radio.  
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The President's speech was  
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was broadcast on the radio.  
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broadcast on the radio.  
The Vice President's speech  
was broadcast on the radio.





verse, that form which should be the most suitable for his own poetry. "It was his aim to perfect for himself an instrument from which he could extract a music as subtle as Chaucer's."<sup>1</sup> At the Merchant Taylors' School, Spenser had received a good musical education, for Richard Mulcaster, his teacher, "trained his pupils daily in music, both vocal and instrumental." Spenser's keen musical ear sensed the beauty of the accentual system in preference to the Latin or French styles. As a result of an inborn feeling for rhythm, further developed by Mulcaster's training, Spenser was able to reveal to the world the possibilities of English as a vehicle for rhythmical expression. In the Spenserian stanza there is masterly use of every device of rhythm to secure that variety in unity which is a basis of aesthetic experience. "The ninth line is a magnificent conclusion to the linked sweetness of the preceding eight, and in it the music of the whole stanza spreads and settles to a triumphant or a quiet close. . . . It can express a tender beauty:

'So faire a creature yet saw never sunny day.'

It can roll magnificently:

'Of old Assaracus and Inachus divine.'

<sup>1</sup> Introduction to the Poetical Works of Edmund Spenser. E. de Selincourt. Page lxii.



It can be utterly simple:

'For all we have is his: what he list doe, he may.'

By the avoidance of any marked caesura, it seems to gain an added length and a more sustained and sinuous flow, as of a snake that

'Through the greene grass his long  
bright burnished back declares.'

When the line is split by the caesura into three equal parts instead of two, it acquires a slow and halting movement, as of pain and weariness:

'Their hearts were sick,        their sides were  
sore,        their feet were lame.'

In all these lines an effect is attained which would be beyond the scope of a decasyllabic verse."<sup>1</sup>

The importance of Spenser's decision in favor of accentual verse, and the extent of his influence can hardly be over-estimated. The accentual system demonstrated in Spenser's poetry its fitness as a medium for English verse, and the conflict between "rhyming" and "versing" came to an end. There is no recrudescence

<sup>1</sup> Introduction to the Poetical Works of Edmund Spenser. E. de Selincourt. Page lxii.





of quantitative verse of any significance until we come to Southey's "The Vision of Judgment", which gave new vogue to the writing of English hexameters in imitation of classical metres, -- a vogue which has had sporadic recurrence in the work of Arnold, Swinburne, and Robert Bridges.

The curious confusion in regard to the subject of versification is well illustrated by Coleridge's note on the metre of "Christabel": "The metre of 'Christabel' is not, properly speaking, irregular, though it may seem so from its being founded on a new principle, namely, that of counting, in each line, the accents, not the syllables. Though the latter may vary from seven to twelve, yet in each line the accents will be found to be only four." In commenting upon this passage, Saintsbury writes: "The author's account of the 'Christabel' metre is not a little surprising. When he called its principle 'new', he must have forgotten -- not exactly the Middle English writers, whom he very likely did not know, nor perhaps Gray, -- though the latter's remarks on Spenser's 'February' [in which Gray finds the origin and nature of Spenser's metre traceable to Middle English] were published before 'Christabel', -- but Spenser himself

1. The first of these is the fact that the  
2. second is the fact that the  
3. third is the fact that the  
4. fourth is the fact that the  
5. fifth is the fact that the

6. sixth is the fact that the  
7. seventh is the fact that the  
8. eighth is the fact that the  
9. ninth is the fact that the  
10. tenth is the fact that the

11. eleventh is the fact that the  
12. twelfth is the fact that the  
13. thirteenth is the fact that the  
14. fourteenth is the fact that the  
15. fifteenth is the fact that the

16. sixteenth is the fact that the  
17. seventeenth is the fact that the  
18. eighteenth is the fact that the  
19. nineteenth is the fact that the  
20. twentieth is the fact that the

and Chatterton (both of whom he certainly knew) as well as the very ballad-writers whom he had himself imitated in 'The Ancient Mariner'." <sup>1</sup>

It is curious to find in the work of Gerard Manley Hopkins in the late nineteenth century a revival of the Anglo-Saxon rhythm. "God's Grandeur" exemplifies the style:

"The world is charged with the grandeur  
of God.

It will flame out like shining from  
shook foil;

It gathers to a greatness like the  
ooze of oil,

Crushed. Why do men then now not  
reck His rod?

Generations have trod, have trod,  
have trod;

And all is seared with trade ;  
bleared, smeared with toil,

And wears man's smudge and shares  
man's smell; the soil

Is bare now, nor can foot feel,  
being shod."

<sup>1</sup> Manual of English Prosody. Saintsbury. Page 252.

the Commission (1971) is now in a position to  
to the very small number of cases in the  
in the United States.

As a result of the work of the  
in the United States, it is now  
to the Commission. The Commission  
to the Commission.

The Commission is now in a position  
to the Commission.

If this Commission is to be  
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At present, the Commission is  
to the Commission.

Commission, the Commission is  
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In commenting upon his own work, the author writes: "It is the virtue of design, pattern, or inscape [essential form?] to be distinctive, and it is the vice of distinctiveness to become queer." The poems are undoubtedly queer, yet decidedly interesting in showing the longevity of Anglo-Saxon rhythmic form.

Another phase of the subject of prosody is seen in the attempts on the part of certain investigators to reduce prosody to a branch of medical physics or physiology, by basing it on the mechanical action of the glottis or the larynx. The most original is a treatise on mono-pressures, by J. W. Blake, taken up and applied by Professor Skeat.<sup>1</sup>

Repeated efforts have been made to bring the subject entirely under the empire of music, using musical notation and musical terms, such as the bar. The most widely influential of the musical theorists was Sidney Lanier. Mr. William Thomson of Glasgow has adopted the same theory. Mr. J. L. Dabney, in "The Musical Basis of Verse," has extended certain elements of Lanier's work in an interesting manner. All such efforts are fruitless, however, in so far as they fail to take into consideration the fact that music and poetry are not

<sup>1</sup> Manual of English Prosody.   Saintsbury.   Page 260.



the same thing. They are two different arts; and, although it may be very profitable to study their interrelations, any system that confounds their identity is wrong in principle. The effort to push too far the analogy between music and poetry results in utter confusion.

English verse-rhythm is too subtle and complicated to be explained on the basis of any one of the elements that have entered into its structure. Each of the systems noted, -- the classical quantitative, the Anglo-Saxon accentual, the French syllabic, -- has contributed to the development of English rhythm. A physiological element has a certain measure of importance that demands consideration. In music and poetry there are common elements, an understanding of which will help one to analyze more readily the intricate complexities of verse rhythm. Yet to push any one theory too far in attempting to explain verse rhythm implies a failure to appreciate the worth of all the possibilities at the command of the skillful metrist.

English rhythm has drawn certain elements from each of the systems that have helped to form it, and has accordingly gained in force, in freedom, and in

and some others. These are the different ways in which  
the same thing can be done. It is not necessary to do it  
the same way every time. The only thing that is necessary is  
to do it in a way that is consistent with the principles of  
the science. The only thing that is necessary is to do it in a  
way that is consistent with the principles of the science.

It is not necessary to do it the same way every time. The  
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flexibility. Thus we find that, in addition to the rhythm secured by the "metre" of the line (i.e., the orderly succession of units, or measures), there may be also rhythm of time, rhythm of accent, rhythm of musical cadence in the speech-wave of the line, rhythm of thought-pulsation, and rhythm of voice inflection.

In the stanzas quoted on page 120 there is little variety in the lines from "The Bridge of Sighs." The verses have a monotony in keeping with the dreary tale they tell; the effect is dull and gray. The stanza from "Eileen Aroon", however, contains many pleasing variations. Although the metre is dactylic dimeter, as in the other stanza, we find that there is a secondary accent on rose, blows, dem, stem, and gem.

"When, like the | early rose,  
                   Eileen A | roon,  
 Beauty in | childhood blows,  
                   Eileen A | roon,  
 When, like a | diadem,  
 Buds blush a | round the stem,  
 Which was the | fairest gem?  
                   Eileen A | roon!"

...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...

...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
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...the ... of the ...  
...the ... of the ...  
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...the ... of the ...  
...the ... of the ...

We find that the caesura in the first measure of the first and fifth lines, and the long syllables, Beau-, Buds, and which in the third, sixth, and seventh lines give variety of time rhythm which is much more pleasing than the dum-dum-dum of "Take her up tenderly." Furthermore, there is rhythm of musical cadence secured by the similar "swell" of the lines, and by the repetition of the refrain, like a "motive" in music. The rhythm of thought-pulsation is also very different in the two stanzas. In Hood's poem, there are two thought-pulsations in each line; in Moore's, there is but one. Finally, the rhythm of voice inflection is different. In "The Bridge of Sighs" there is a falling inflection at the end of each line. In "Eileen Aroon", there is rising inflection as a result of the question, not completed until we reach the word "gem" in the last line. The falling inflection on the last repetition of the refrain gives a final touch of variety to the stanza.

All these rhythmical effects are skillfully interwoven, as subtly and intricately as the melodies of the old school of polyphonic music, so that no one device forces itself upon our attention, but all blend into a pleasing pattern.





One of the best examples of time rhythm giving a distinctive feature to verse is Tennyson's "Break, Break, Break!"

"Break,	break,	break	
On thy cold	gray stones,	O sea,	
And I would	that my tongue	could utter	
The thoughts	that arise	in me."	

Here "the stresses are nearly even throughout. The metre cannot be described as iambic, trochaic, anapestic, or dactylic; yet there is rhythm in the approximate temporal equality of the word-groups."<sup>1</sup>

Another example of rhythm dependent upon temporal equality of measures is found in Whitman's "O Captain, my Captain!"

"But	O heart,	heart,	heart!
O the bleed	ing drops	of red!	
Where	on the deck	my cap	tain lies,
Fallen;	cold,	and dead!"	

Rhythm of accent, more than any other element of English verse rhythm, lends itself to effective variety. For example, in "Christabel," four accents to the line

<sup>1</sup> The Principles of Aesthetics. D. H. Parker.  
Page 209.

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DEPARTMENT OF CHEMISTRY

1924

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may be varied indefinitely:

"Sir Le' oline, | the Ba' ron rich, |  
 Hath | a tooth' less mas' tiff which |  
 From | her ken' nel beneath | the rock |  
 Mak' eth an' swer to | the cock, |  
 Four | for the quar' ters and twelve | for the hour |  
 Ev' er and aye | by shine | and shower |  
 Sixteen | short howls | not o' ver loud |  
 Some say, | she sees | my la' dy's shroud." |

In Yeats' "The Withering of The Boughs", there are five accents to each line, but, by varying the number of unaccented syllables and the position of the accent in each measure, how much variety the author has secured!

"I know | where a dim | moon drifts |  
           where the Dan' aan kind |  
 Wind and un' wind their | dances |  
           when the light | grows cool |  
 On the is' land lawns, | the feet | where |  
           the pale | foam gleams; |  
 No boughs | have with' ered because |  
           of the win' try wind. |

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The boughs | have with | ered because |  
 I have told | them my dreams. "

Kipling has shown greater skill than any other modern author in the interpretation of musical accent in poetry. In the following lines from "The Birds of Prey March" the swing of a street parade rounding a corner is echoed in the rhythm:

"Wheel! Oh, keep your step; we're goin'  
                     round a corner.  
 Time! -- mark time, and let the men  
                     behind us close.  
 Lord! The transport's full, and 'alf  
                     our lot not on 'er.  
 Cheer, O Cheer! We're goin' off where  
                     no one knows."

The turn is completed, and the full band strikes up:

"Cheer! an' we'll never march to victory.  
 Cheer! an' we'll never live to 'ear  
                     the cannon roar!  
 The large Birds of Prey  
 They will carry us away,

The house was situated in a  
very quiet part of the town.

It was a small, two-story house  
with a garden in front. The  
garden was very beautiful and  
the house was very comfortable.  
The house was situated in a  
very quiet part of the town.

The house was situated in a  
very quiet part of the town.  
It was a small, two-story house  
with a garden in front. The  
garden was very beautiful and  
the house was very comfortable.  
The house was situated in a  
very quiet part of the town.

The house was situated in a  
very quiet part of the town.  
It was a small, two-story house  
with a garden in front. The  
garden was very beautiful and  
the house was very comfortable.  
The house was situated in a  
very quiet part of the town.

An' you'll never see your soldiers  
any more!"

In "Route Marching", Kipling gives the pound of a  
big bass drum:

"Ho, get away, you bullock men,  
you've 'eard the bugle blowed,  
There's a regiment a comin', down  
the Grand Trunk Road!  
With its best foot first,  
And the road a-slidin' past,  
An' every bloomin' campin'-ground  
exactly like the last;  
While the Big Drum says,  
With 'is rowdy-dowdy-dow,  
Kiko kissywarsti, don't you  
hamsher argygow!"

The rhythm of "Boots" is terrible in its steady, and  
relentless beat:

"Try - try - try - try - to think of  
something different!  
O - my - God! keep me from going lunatic!"

THEY ARE THE ONLY TWO LEFT

IN THE WORLD

IT IS A WONDERFUL THING, THAT THE TWO OF THEM

ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

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THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT

THEY ARE THE ONLY TWO LEFT



(Boots - boots - boots - boots - movin' up  
an' down again!)

There's no discharge in the war!"

Kipling uses every device of rag-time to secure variety of rhythmic effect in the strongly accented line which he chooses so frequently. Note the synco-pation in "Fuzzy-Wuzzy":

"So here's to you, Fuzzy-Wuzzy, at your  
'ome in the Soudan;  
You're a pore, benighted 'eathen, but  
a first-class fightin' man;  
An' here's to you, Fuzzy-Wuzzy,  
with your 'ayrick 'ead of 'air --  
You big black boundin' beggar, -- for you  
broke the British square!"

Again in "The Young British Soldier", note the rag-time accent:

"Go to your Gawd like a soldier,  
Soldier of the Queen!"

1897 - 1898 - 1899 - 1900 - 1901 - 1902

1903 - 1904 - 1905 - 1906 - 1907 - 1908

1909 - 1910 - 1911 - 1912 - 1913 - 1914

1915 - 1916 - 1917 - 1918 - 1919 - 1920 - 1921 - 1922

1923 - 1924 - 1925 - 1926 - 1927 - 1928 - 1929 - 1930 - 1931 - 1932

1933 - 1934 - 1935 - 1936 - 1937 - 1938 - 1939 - 1940 - 1941 - 1942

1943 - 1944 - 1945 - 1946 - 1947 - 1948 - 1949 - 1950 - 1951 - 1952

1953 - 1954 - 1955 - 1956 - 1957 - 1958 - 1959 - 1960 - 1961 - 1962

1963 - 1964 - 1965 - 1966 - 1967 - 1968 - 1969 - 1970 - 1971 - 1972

1973 - 1974 - 1975 - 1976 - 1977 - 1978 - 1979 - 1980 - 1981 - 1982

1983 - 1984 - 1985 - 1986 - 1987 - 1988 - 1989 - 1990 - 1991 - 1992

1993 - 1994 - 1995 - 1996 - 1997 - 1998 - 1999 - 2000 - 2001 - 2002

2003 - 2004 - 2005 - 2006 - 2007 - 2008 - 2009 - 2010 - 2011 - 2012

2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022

2023 - 2024 - 2025 - 2026 - 2027 - 2028 - 2029 - 2030 - 2031 - 2032


2033 - 2034 - 2035 - 2036 - 2037 - 2038 - 2039 - 2040 - 2041 - 2042

2043 - 2044 - 2045 - 2046 - 2047 - 2048 - 2049 - 2050 - 2051 - 2052


2053 - 2054 - 2055 - 2056 - 2057 - 2058 - 2059 - 2060 - 2061 - 2062

2063 - 2064 - 2065 - 2066 - 2067 - 2068 - 2069 - 2070 - 2071 - 2072

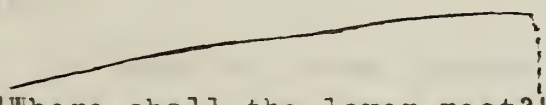
As we have seen, the musical undulation produced by word phrasing of the line is another element that lends distinctive character to verse rhythm. The "swell" of the following lines gives definite interest:



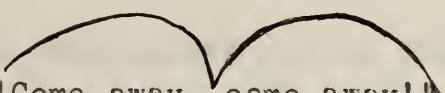
"Flashed all their sabres bare."



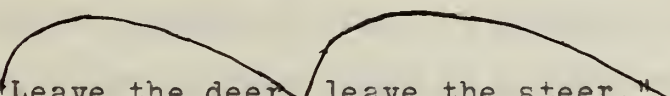
"Flashed as they turned in air."



"Where shall the lover rest?"



"Come away, come away!"



"Leave the deer, leave the steer."

The difference in the rhythm created by stress of phrasing in the line may be demonstrated as follows:

The following table shows the results of the experiments conducted on the effect of the temperature of the water on the rate of the reaction. The results are given in the following table:

Experiment 1. The rate of the reaction was measured at different temperatures of the water. The results are given in the following table:

Experiment 2. The rate of the reaction was measured at different temperatures of the water. The results are given in the following table:

Experiment 3. The rate of the reaction was measured at different temperatures of the water. The results are given in the following table:

Experiment 4. The rate of the reaction was measured at different temperatures of the water. The results are given in the following table:

Experiment 5. The rate of the reaction was measured at different temperatures of the water. The results are given in the following table:

The following table shows the results of the experiments conducted on the effect of the temperature of the water on the rate of the reaction. The results are given in the following table:





"From sullen earth, sings hymns at heaven's gate."

"Shall I compare thee to a summer's day?"

Both of the lines are iambic pentameter, yet the stress of phrasing gives to the first line the A-B swing, and to the second line the C-D swing, -- a very different undulation.<sup>1</sup>

Much of the charm of Yeats' poetry is due to the rhythm of undulating phrases:

1. "The wind blows out of the gates of the day,
2. The wind blows over the lonely of heart,
3. And the lonely of heart is withered away,
4. While the fairies dance in a place apart,
5. Shaking the milk-white feet in a ring,
6. Tossing their milk-white arms in the air,
7. For they hear the wind laugh and murmur
- and sing
8. Of a land where even the old are fair
9. And even the wise are merry of tongue."

<sup>1</sup> The Principles of Aesthetics. D. H. Parker.  
Page 203.



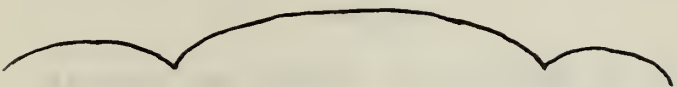





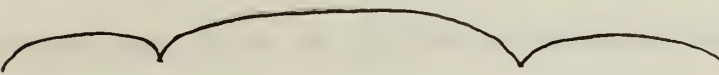


Figure 1. Comparison of the two curves. The upper curve represents the theoretical model, and the lower curve represents the experimental data.

The results of the experiment are shown in Figure 1. The theoretical model is represented by the upper curve, and the experimental data are represented by the lower curve. The two curves are compared to show the agreement between the theory and the experiment.

The results of the experiment are shown in Figure 1. The theoretical model is represented by the upper curve, and the experimental data are represented by the lower curve. The two curves are compared to show the agreement between the theory and the experiment.

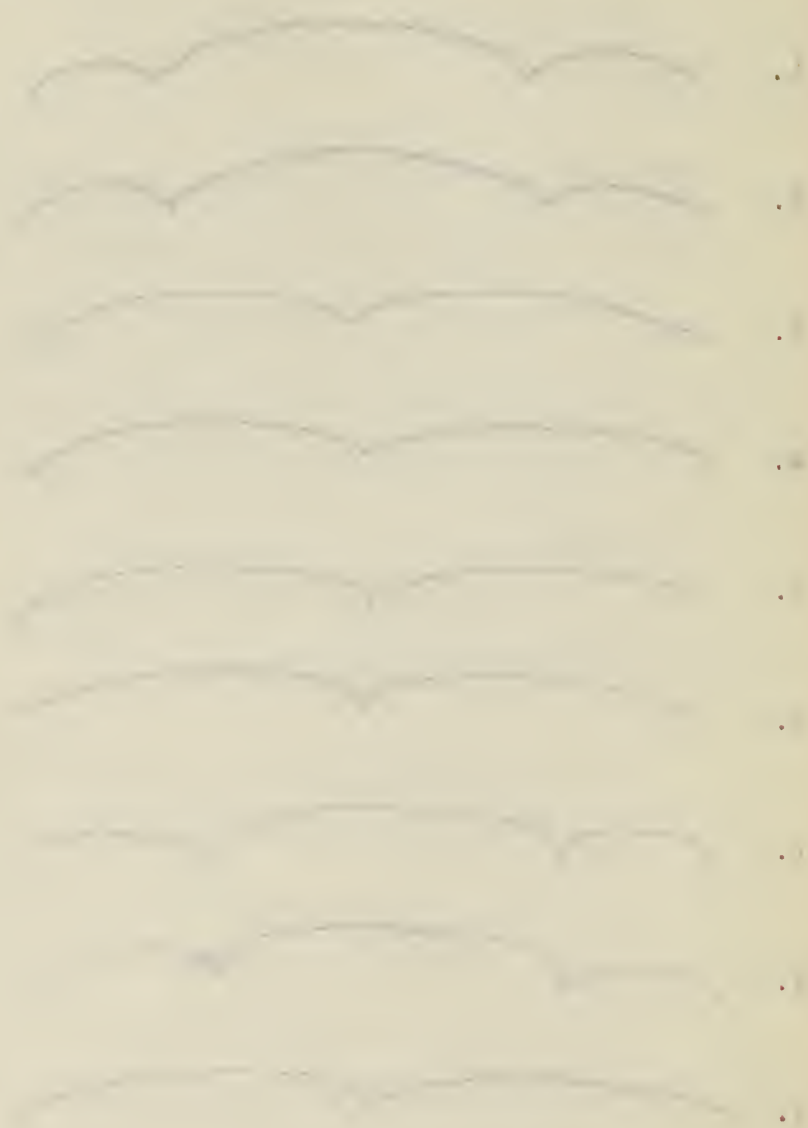
1. The first curve is the theoretical model.
2. The second curve is the experimental data.
3. The third curve is the theoretical model.
4. The fourth curve is the experimental data.
5. The fifth curve is the theoretical model.
6. The sixth curve is the experimental data.
7. The seventh curve is the theoretical model.
8. The eighth curve is the experimental data.
9. The ninth curve is the theoretical model.
10. The tenth curve is the experimental data.

The lines may be diagrammed thus:

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 

The variety secured by thought-pulsation is evident in the following lines from Wordsworth's "Excursion", Book VI.

THE JURY HAS NO ALTERNATE JURY:



THE JURY HAS NO ALTERNATE JURY:  
 THE JURY HAS NO ALTERNATE JURY:  
 THE JURY HAS NO ALTERNATE JURY:





There is a great deal of work to be done.

Very truly,  
Yours,

Wm. Lloyd Garrison

1840

My dear friend, I have just received your letter of the 11th inst.

and am glad to hear that you are still active in the cause.

I am,

Very respectfully,  
Yours,

Wm. Lloyd Garrison

I have just received your letter of the 11th inst.

and am glad to hear that you are still active in the cause.

I am,

Very respectfully,  
Yours,

Wm. Lloyd Garrison

I have just received your letter of the 11th inst.

and am glad to hear that you are still active in the cause.

I am,

Very respectfully,  
Yours,

Wm. Lloyd Garrison

I have just received your letter of the 11th inst.

and am glad to hear that you are still active in the cause.

I am,

Very respectfully,  
Yours,

In the couplet of Pope's quoted on page 118, the caesura in the second line breaks the monotony of the closed heroic couplet. The skillful use of the caesura throughout the "Essay on Criticism" is evidence of Pope's instinctive feeling for rhythm. Lines 143-146 might well apply to their author:

"Music resembles poetry; in each  
Are nameless graces which no methods  
teach,  
And which a master hand alone can  
reach."

To secure rhythmic variety and to conform at the same time to the canons of formal classicism surely required a "master hand." In the three lines above, the rhythm of thought-pulsation indicated by the caesural pauses after poetry, graces, and hand, (and a suggestion of a pause after alone) gives ease and flexibility to the lines.

In determining the rhythm of any line, the use of rests must be given due consideration. "In order to recognize periods as equal, it is necessary to take account of silent intervals between words. This is

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same.

Yours truly,  
John Doe  
1875

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same.

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I always find time to think of my friends. I hope you are all the same.



so patent in theory, and so familiar to every reciter, that it is surprising to find it ignored by most English metrists. . . . To scan by syllables alone is like trying to read a page of music, taking account exclusively of notes, and paying no attention to rests. Recognition of these last is as essential in poetry as in music."<sup>1</sup>

By use of "rests", then, the rhythm of a line may be varied. For example, Christina Rossetti leads off from a dropped syllable in the following lines:

" ^ Does | the road | wind up | hill all | the way?  
       Yes, to | the ve ry end!"<sup>1</sup>

Shelley uses the same device in "The Skylark."

^ Hail | to thee | blithe spi rit! ^  
   ^ Bird | thou ne ver wert,  
   ^ That | from heaven | or near | it ^  
   ^ Pour est thy | full heart |  
 In pro | fuse strains | of un | premed ita | ted art."

The use of the rest is very effective in one of Kipling's poems, in which a line of two syllables is felt to be the equivalent of the preceding line, con-

<sup>1</sup>A Study of Metre. Ormond. Page 6.



taining eight syllables:

"'Less you want your toes trod off you'd

better get back at once,

For the bullocks are walkin' two by two,

The byles are walkin' two by two,

The bullocks are walkin' two by two,

An' the elephants bring the guns!

      Z      Ho!      Z      Yuss!

Great-big-long-black-forty-pounder guns

Jiggery-jolty to and fro,

Each as big as a launch in tow, --

Blind-dumb-broad-breecht beggars o'

batterin' guns!"

Another variation that may be used with effect is the rhythm of voice inflection. "The different forms of discourse, and the different emotions that accompany them, are each expressed with characteristic variations in pitch. . . We find, that generally speaking, in the declarative statement and the command, the pitch rises in the first thought division, to fall in the second; while in the question and condition, the pitch rises and falls in the first, and then rises again in the second. Doubt, expectation, tension, excitement, --

1844

My dear Mr. Garrison,

I have just received your letter of the 10th inst.

and am very glad to hear that you are still

interested in the cause of the colored people.

I have no objection to your publishing the facts

which you have discovered in your

investigation.

I am, however, of the opinion that it would be

more proper to publish them in your

own paper, as you are better qualified to judge

of the value of the facts than I am.

I am, Sir, very respectfully,  
Your obedient servant,  
Wm. Lloyd Garrison

My dear Mr. Garrison, I have just received your letter of the 10th inst. and am very glad to hear that you are still interested in the cause of the colored people. I have no objection to your publishing the facts which you have discovered in your investigation. I am, however, of the opinion that it would be more proper to publish them in your own paper, as you are better qualified to judge of the value of the facts than I am. I am, Sir, very respectfully,  
Your obedient servant,  
Wm. Lloyd Garrison



all the forward-looking moods of incompleteness tend to find expression in a rising melody; while assurance, repose, relaxation, fulfillment, are embodied in a falling melody."<sup>1</sup> Thus we find a falling melody in

"Cannon to right of them,

Cannon to left of them,

Cannon in front of them

Volleyed and thundered."

As one reads the lines aloud, there is a regular rhythm of voice inflection, which may be indicated by the accompanying diagram:



In the following lines, there is a rising rhythm of voice inflection:

"Did He smile His work to see?

Did He who made the Lamb make thee?"

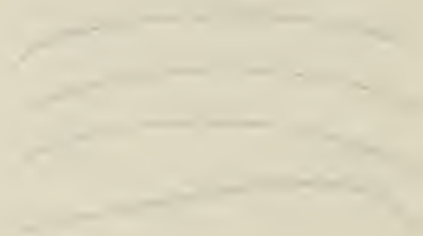
The diagram of such a rhythm is very different from the

<sup>1</sup> The Principles of Aesthetics. D. H. Parker.  
Page 204.

It is the purpose of this study to determine the  
effect of the various factors on the rate of  
growth of the plant. The following are the  
factors which are being studied:

- \* Amount of light
- \* Amount of heat
- \* Amount of water
- \* Amount of air

In order to determine the effect of these factors  
on the growth of the plant, it is necessary to  
control the other factors. The following are the  
factors which are being controlled:

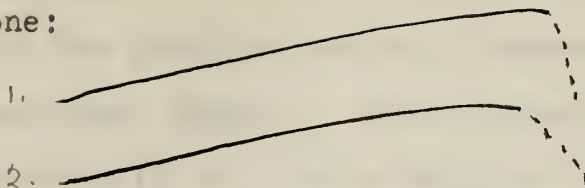


It is the purpose of this study to determine the  
effect of the various factors on the rate of  
growth of the plant. The following are the  
factors which are being studied:

- \* Amount of light
- \* Amount of heat
- \* Amount of water
- \* Amount of air

In order to determine the effect of these factors  
on the growth of the plant, it is necessary to  
control the other factors. The following are the  
factors which are being controlled:

preceding one:



"English Irregular - '99 - '02" contains a line in which the voice inflection conveys interesting rhythm:

"Are ye there? Are ye there? Are ye there?"

Here the voice inflection rises sharply in three abrupt swings:



We find, then, in both music and poetry that "the greatest possible variety consistent with a basic regularity gives the most beautiful rhythmic effect." Just as in a mountain brook there is a regular, steady movement of the water, determined by the force of the current, so in music and poetry we find a basic regularity; but as the surface of the brook is beautified by unexpected ripples, little waterfalls, eddying leaves, and flickering sunlight, so in music and poetry, varied rhythmical effects, breaking the measured flow, give new beauty to the song or stanza. The greatest English metrists -- Chaucer,





Spenser, Shakespeare, Milton, Shelley, Tennyson, Swinburne -- and the greatest musical composers -- Bach, Mozart, Beethoven, Brahms -- have recognized this principle of variety in unity as a basis of aesthetic experience, and exemplified it in their work.

The rhythmograph below presents the pattern of the conclusion theme of Beethoven's sonata, Opus No. 25. Here may be seen the variation of rhythmic with metrical accents. "Each rhythmic group begins in the middle of a measure, thus placing a rhythmic accent just where it is brought into greatest possible contrast with the regular metrical accent that comes at the beginning of the measure."<sup>1</sup>



<sup>1</sup> From Song to Symphony. Daniel Gregory Mason.  
Page 141.

... ..  
... ..  
... ..  
... ..  
... ..

The ... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..



In modern poetry and music there has been a tendency to break away more and more from definite rhythmic form. Thus, Eric Satie and the Group of Six, among their innovations in music, have given up the use of bars to divide a musical phrase into measures. In poetry, we find compositions with little to distinguish them from prose, -- like the following from Arthur Waley's "A Hundred and Seventy Chinese Poems":<sup>1</sup>

"Families, when a child is born,  
Want it to be intelligent.  
I, through intelligence,  
Having wrecked my whole life,  
Only hope the baby will prove  
Ignorant and stupid.  
Then he will crown a tranquil life  
By becoming a Cabinet Minister."

The experimenters have produced many beautiful effects, however. The shifting, ever-changing rhythms of Debussy and Ravel are aesthetically satisfying; so, too, are the restless, "hovering" rhythms of Yeats.

Fiona MacLeod, criticizing Yeats' poetry for "The North American Review", wrote: "'The Wind Among the Reeds' is the beginning of a new music and a new motive..."

<sup>1</sup> Quoted in "The Theory of Poetry". Abercrombie.  
Page 43.





To understand this intimate music, certainly to feel that music translate itself into the rhythm of a dream, one must go to this book as to a solitary place where reeds rise in the moonshine, and the wind is the only traveller." Yeats has written of his own poetry: "It takes time to surrender gladly the gross effects one is accustomed to, and one may well find mere monotony at first where one soon learns to find a variety as incalculable as in the outline of faces, or in the expression of eyes. . . All art is indeed a monotony in external things for the sake of interior beauty." The quotation is surely significant in helping one to appreciate the subtleties of much that is new in modern poetry and music.

Someone has suggested that every age has a characteristic rhythm, expressive of the spirit of the time. The spontaneous gaiety of the Elizabethan age is preserved in the galliard; the formalism of the classical age, in the stately measures of the minuet; the sentimentality of Mid-Victorianism, in the waltz; the "gayness" of the 'nineties, in the two-step; the abandon of war-days, in the tango; the chaos succeeding the war, in jazz.

The apparent formlessness of jazz, and its revolt against traditions would seem to be quite characteristic



of the present age. Yet there is an element of form, and subtle harmonies may be discovered by the trained ear. An understanding of jazz rhythm helps one to comprehend the groping of a nation toward reconstruction and reconciliation. Hence, Paul Whiteman and Vachel Lindsay may go down in history as the spiritual interpreters of an era!

"See deep enough, and you see musically."

Carlyle.

to the ... of the ...  
the ... of the ...  
the ... of the ...  
the ... of the ...  
the ... of the ...  
the ... of the ...  
the ... of the ...

the ... of the ...  
the ... of the ...



## Part Seven.

### Emotional Suggestion in Music and Poetry.

"There are certain things that music can do better than any other form of art. Each of the arts has a fixed and immutable centre about which it is described, although the circumferences of all the arts overlap and intersect. The aesthetic centre about which music is described, and the direction in which its greatest strength lies, consists in the expression of emotions rather than thoughts, in realization of intangible moods rather than concrete form, and in the depiction of ideality rather than reality."<sup>1</sup>

The reasons for the deep emotional appeal of music are analyzed by Mr. D. H. Parker in "The Principles of Aesthetics" in the following way: "Aristotle correctly assigned one of the chief reasons for the superior significance of music: its temporal character. . . . Tones are given to us in succession. We are forced to move with them. Hence they come to express for us the changing and developing process of the inner life. . . . Schopenhauer's characterization of melody as an image of the will still remains the truest aesthetic interpretation of it. For when we hear it . . . we

1 The History of Music. Cecil Gray. Page 272.

THE STATE

THE STATE OF NEW YORK

IN SENATE,  
January 1, 1891.  
REPORT  
OF THE  
COMMISSIONER OF THE LAND OFFICE,  
IN RESPONSE TO A RESOLUTION  
PASSED BY THE SENATE  
MAY 1, 1890.  
ALBANY:  
J. B. LIPPINCOTT & CO.,  
PRINTERS,  
1891.

THE LAND OFFICE OF THE STATE OF NEW YORK  
HAS THE HONOR TO ACKNOWLEDGE THE RECEIPT  
OF THE REPORT OF THE COMMISSIONER OF THE  
LAND OFFICE, IN RESPONSE TO A RESOLUTION  
PASSED BY THE SENATE MAY 1, 1890.  
AND TO STATE THAT THE SAME HAS BEEN  
FILED IN THE OFFICE OF THE CLERK OF THE  
SENATE, AND IS HEREBY REFERRED TO THE  
COMMISSIONER OF THE LAND OFFICE FOR  
FURTHER INFORMATION.

hear each note in its relations of harmony or contrast or fulfillment to other notes, freighted with memories of its predecessors, and carrying with it expectations which the following tones fulfill or deny. . . Music expresses the abstract aspects of action, its ease or difficulty, its advance or retrocession, its homecoming or its wandering, its abruptness or smoothness, its excitement or repose, its success or failure, its seriousness or play. Then, in addition, all modes of emotion that are congruous with this abstract form may, by association, be poured into its mold, so that the content of music becomes not a mere form of life, but life itself. . . We fill in the impersonal form with the concrete emotions of our own lives; it is our strivings, our hopes and fears which the music expresses."<sup>1</sup>

Thus, in "The Volga Boat Song," we who listen to its cadences share "the utter physical fatigue and spiritual hopelessness of the boatmen, wearily working the heavily-laden boats up and down the interminable river," as we listen to the "fatalistic harping on the D-minor chord over and over again and the painful lift to the high B flat in the fifth measure, followed by inevitable, slow descent. Like all really expressive

<sup>1</sup> The Principles of Aesthetics. D. H. Parker.  
Page 176.







music, it moves us . . . by setting up in us directly by its very tones, harmonies, movements, and cadences, the appropriate state of feeling."<sup>1</sup>

The Russian street-song, "'Neath the Shadow of a Tree," is an interesting contrast. Here, "all is animation and gaiety: the notes are as full of vitality as the feet of a child on a bright morning. They dance, as it were, in spite of themselves, and our thoughts dance with them."<sup>2</sup>

The emotional appeal of any musical composition will depend, then, upon the power of melody and rhythm to create within us the inherent feeling of the music.

The melody in the two songs mentioned is simple, yet it moves the emotions with sure touch, - sadly, in the first instance; happily, in the second. A part of the basis of the emotional appeal in such melody may be thus analyzed: "There is a human quality, a poignancy and intimacy about much music, which can be understood only through its analogy with the sounds of the human voice. For the human voice is expressive through its mere sound alone. All human emotions betray themselves in speech through rise and fall, range of intervals, loudness or softness, tempo and differences of duration of time. Now, although it is

1 From Song to Symphony. D. G. Mason. Page 8.

2 Ibid.



far too much to say that music is actually an imitation of the voice, it is nevertheless true, as Diderot thought, that in certain musical passages we overhear the voice. . . . There is enough resemblance to awaken by association the feelings that are the normal accompaniments of such sounds. This is notably true of all music that has a peculiar lyrical and human quality, - the music that readily becomes popular because it seems to speak directly to the heart."<sup>1</sup>

The theory of voice imitation is, of course, only a partial explanation of emotional appeal of melody in general. A further explanation is given in "A Guide to Music," by Daniel Gregory Mason: "The greater the effort that would be needed to produce a sound by our own voices, the more exciting will be that sound, however it is produced. Accordingly, loud sounds are more exciting than soft, and high sounds are more exciting than low. . . . Increasing the volume of a tone is always stirring, and the diminuendo always quiets and calms the hearer's mind. . . . A sudden rise or fall in pitch is more powerful than a gradual rise or fall by steps. . . . Consonances are smooth and calming; they are pleasant in association. . . . Since dissonances really hurt our ears, we readily connect them in our

<sup>1</sup> The Principles of Aesthetics. D. H. Parker.  
Page 172.







minds with painful feelings and thoughts, and so they may give great eloquence to music that is sad and tragic. For instance, Beethoven ends one of the great climaxes of the 'Symphony Eroica' with a group of harsh chords, . . which hammer home the passionate mood of the music as nothing else could do."<sup>1</sup>

Not only does the melody of any piece of music have power to stir the emotions, but the rhythm, also, arouses them, - and generally to an even greater degree than the melody. "Rhythms arouse into direct and immediate activity the motor sets that are the physical basis of the emotions, and hence arouse the corresponding emotions themselves. . . By means of accent and time-value, the different notes are weighted, and their relative time-value fixed. The heavy notes assert their will with a more insistent energy; the long notes upon which we linger make a deeper and more lasting impression; the light notes in contrast become mere points of passing and transition. . . All the temporal feelings are introduced into melody, - the excitement of rapid motion, the calmness of the slow; the agony of delay, of waiting and postponement, with triumph and relief when the expected note comes at last."<sup>2</sup> The stirring, martial rhythm of the Marseillaise arouses

1 A Guide to Music. D. G. Mason. Page 83.

2 The Principles of Aesthetics. D. H. Parker.  
Page 168.



within the hearer a physical response akin to marching: he wants to get up and swing into step with a marching company. The slow tempo of a funeral march, however, causes the motor response that we associate with labored movement, with physical weariness and distaste for action. The rhythm, then, stirs unhappy emotions.

Somebody has said that music worthy of remembrance is not the expression of great emotion, but the great expression of emotion. In some compositions, the very extravagance of the emotion leaves the hearer cold, - for example, Nevin's "My Rosary." The lack of restraint in Tosti's "Good-bye, Forever," also has an unpleasant effect. One doubts the sincerity of the sobbing "good-byes," and feels convinced that there will be a letter, a telegram, or a telephone call the next morning.

Restraint and sincerity are the distinguishing characteristics of all truly great art, in distinction from that which is in any degree florid and vulgar. In the supremely great musical compositions, emotion moves us by its profound sincerity, expressed with power and intensity under the restraint of balance and harmony. Thus, in the symphonies of Beethoven, the impassioned feeling of the composer finds adequate



within the house a typical woman's room is occupied  
by a bed on one side and a dressing  
room. The other part of the house is occupied

by the living room and the kitchen. The  
living room is a large room with a fireplace  
and a window. The kitchen is a small room  
with a stove and a sink.

It is the traditional of the house that the  
kitchen is the heart of the house. It is the  
place where the family gathers and where the  
work is done.

The house is a typical house of the  
country. It is a small house with a  
garden. The garden is a small garden with  
flowers and vegetables.

The house is a typical house of the  
country. It is a small house with a  
garden. The garden is a small garden with  
flowers and vegetables.

The house is a typical house of the  
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flowers and vegetables.



expression in "the far-flung melodic line, the amplitude, the rich affluence, and the dynamic power;" yet we find always artistic economy - the omission of the non-essential and the concentration upon the vital - that marks the method of the great artist. In the work of Beethoven, deep and sincere emotion, under restraint, stirs the heart like a spiritual regeneration.

The depth of emotional appeal in any musical composition depends fundamentally upon the greatness of the artist behind the work. If he is insensitive or insincere, his work will lack the mighty moving power that stirs the hearts of the listeners. If he lack technical skill to fuse emotional experience into concrete form adequate to its expression, his work will fail to be appealing.

In the field of poetry we find that emotional appeal has a similar basis. The poetry of Shakespeare and Dante is profoundly moving because of the greatness in each case, of the personality that surcharged the words with feeling; and because of the superb technique of expression that leaves us unconscious of the art, but deeply stirred by its emotional effect.

In this connection, we find another interesting



comment by Arthur Symons upon the work of Coleridge: "There is in 'The Ancient Mariner' an ease, a buoyancy almost, which I can compare only with the music of Mozart, extracting its sweetness from the stuff of tragedy."<sup>1</sup> The lives of both men were surely filled with the "stuff of tragedy"; the poignancy of personal experience gives depth of emotional appeal to strains that are like sweetness distilled from myrrh. The same is true of Shelley's poetry. Ernest Rhys, writing of Shelley's life and work, mentions first some of the happier phases; then he continues: "There was another side, and a sorrowful one, as we know too well, to Shelley's history, quite as indispensable to his feeling for life and his passionate expression of it. 'I thought,' said a poet of another school and a younger generation, 'that Shelley was all skies and sunsets; and, I find, re-reading him, that he is really the voice of a hundred misfortunes.' Is it not his own history that he states in three lines of 'Julian and Maddalo'?

' - Most wretched men  
Are cradled into poetry by wrong;  
They learn in suffering what they teach  
in song.'"<sup>2</sup>

1 The Romantic Movement in English Poetry.  
Symons. Page 142.

2 Lyric Poetry. Ernest Rhys. Page 318.







When creative power is sufficiently great, form swiftly adapts itself to the needs of the poetic impulse. Sir Henry Newbolt, in "Futurism and Form in Poetry," writes: "Good poetry . . . is the masterly expression of rare, difficult, and complex states of consciousness, of intuitions in which the highest thought is fused with simple perception until both together become a new emotion. . . . Poetry cannot exist without form. Not only is it impossible for man to create the formless, but by an equally natural law, he can not in any art express his intuition without using a form exactly adapted to it. A coarse or feeble perception cannot be beautified by an effort of style; a fine and vivid perception will achieve expression in a form, which, however simple or subtle, will be fine and vivid too. . . . In poetry worthy of the name, though the syllables may follow no apparent formula, the emotion will move along lines of power and order."<sup>1</sup>

The extreme futurists, in their attempt to stir the emotions, would cast form to the winds. The creed of the futurists, summarized in Sir Henry Newbolt's study, comprises the following articles:

<sup>1</sup> A New Study of English Poetry. Newbolt. Page 243.

These statistics show a continuous growth, from 1870 to 1900, in the number of the people who have been educated in the common schools of the United States. The growth has been rapid, and it is probable that it will continue to be so for many years to come. The statistics also show that the number of people who have been educated in the common schools of the United States has been increasing at a rapid rate, and it is probable that it will continue to be so for many years to come. The statistics also show that the number of people who have been educated in the common schools of the United States has been increasing at a rapid rate, and it is probable that it will continue to be so for many years to come.

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1. Wireless imagination as a necessity for the poet. Entire freedom of images and analogies, expressed by disjointed words, without the connecting wires of syntax.

2. Semaphoric adjectivation. Suppression of the qualifying adjective. They should be considered only railway signals, to regulate the speed of the race of analogies.

3. Onomatopoeia. We initiate its bold and constant use. This must not, however, be systematic.

4. We abolish all the lucid chains by which the traditional poets bind their images to their sentences. We use instead brief mathematical and musical signs.

5. We shall use in the same page three or four different colours of ink, and if necessary, twenty different forms of type.

6. Our lyrical intoxication must freely unmake words and make them anew. Thus we shall have a new orthography. This deformation of words according to instinct is in accord with our natural tendency toward onomatopoeia.<sup>1</sup>

Sir Henry Newbolt asks: "Will a 'record' of this kind [i.e., futurist poetry] ever produce either the creative or the emotional effect of poetry? . . . So far

<sup>1</sup> Epitomized from A New Study of English Poetry. Newbolt. Pages 246-250.



1. The first condition is a necessary one for the  
second part of the proof to hold, and is  
satisfied only when the following holds:

1957.

2. The second condition is that the  
matrix  $A$  is symmetric and positive definite  
and that  $b$  is a vector in the range of  $A$ .  
This is satisfied.

3. The third condition is that the  
matrix  $A$  is symmetric and positive definite.

4. The fourth condition is that the  
matrix  $A$  is symmetric and positive definite.

5. The fifth condition is that the  
matrix  $A$  is symmetric and positive definite.

6. The sixth condition is that the  
matrix  $A$  is symmetric and positive definite.

7. The seventh condition is that the  
matrix  $A$  is symmetric and positive definite.

8. The eighth condition is that the  
matrix  $A$  is symmetric and positive definite.

1958.

9. The ninth condition is that the  
matrix  $A$  is symmetric and positive definite.

10. The tenth condition is that the  
matrix  $A$  is symmetric and positive definite.

11. The eleventh condition is that the  
matrix  $A$  is symmetric and positive definite.



as I have been able to understand the new system, this is how Keats, if he had been a Futurist, would have used the experience of a certain summer morning in a garden in Hampstead:

### Bi-Planing

#### Nightingale + Misery

1. Heart-ache numbness pain = opiate envy + happiness  
jug-jug-jug-bubble-bubble - beech-trees summer shadows

2. Drink coolness wine = Flora country-dance song  
mirth bubbles blushes beads brim

3. To drink = fade away dissolve forget minus fever  
fret palsy age pallor youth spectre sorrow Despair  
Love Beauty tomorrow

. . . . .

6. Death = ease + richness + jug-jug-jug-  
bubble-bubble, = ecstasy deafness, requiem, sod

7. Bird minus death, same old jug-jug-jug,  
Antiquity Emperor Clown Ruth tears windows foam  
fairyland forlornness

8. Forlornness = bell all alone again goodbye  
jug-jug-jug bubble-bubble meadows hillside valley  
going going gone vision dream waking sleeping Query."<sup>1</sup>

Nothing more need be said to argue the necessity  
for adequate form in the effort to secure emotional

It is not possible to determine the exact date of the  
of the letter. It is not clear if it is a copy of the original  
or if it is a copy of a copy. The letter is dated 1914.

1914

1914

1. The letter is dated 1914. It is not clear if it is a copy of the original  
or if it is a copy of a copy. The letter is dated 1914.  
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12. The letter is dated 1914. It is not clear if it is a copy of the original  
or if it is a copy of a copy. The letter is dated 1914.

appeal. But to explain all the delicate nuances of tone and shading by which Keats gave immortal beauty to the song of the nightingale in the Hampstead garden is beyond our power. How can we account for the influence of certain lines to stir the spirit with a sensation akin to physical pain?

"Darkling I listen; and for many a time

I have been half in love with easeful Death."

"Thou wast not born for death, immortal bird!"

"Charm'd magic casements, opening on the foam

Of perilous seas, in faery lands forlorn."

"Forlorn! the very word is like a bell."

In "The Necessity for English Poetry," by Robert Bridges, we find a discussion of poetic expression. Mr. Bridges writes: "What words are the right words in poetic diction? Plainly their sound must be one ruling consideration - as may be proved by the ill effect of complete dissonance; yet their chief power lies either in their absolute correctness or in what is called their suggestiveness, and this, which is the greater poetic beauty, lurks commonly in the fringes of the concepts. . . . As to the sound of words in sequence, - there is no universal principle that can be adduced.

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The great indefinable complication is that this euphony is fused with the meaning; and this fusion of sound and sense is the magic of the greatest poetry."<sup>1</sup>

The sheer melody of "The Ode to the Nightingale" accounts for a part of the emotional appeal. The richness of tone-color in the vowel-sounds, the alliteration, the skillful linking of consonant sounds, - all combine to give poignant sweetness to the music of the lines.

The sound of individual words also carries emotional appeal. "Forlorn" is like a bell, - a bell that tolls a requiem. In "The Raven," Edgar Allan Poe makes similar use of the power of the individual word to convey melancholy appeal. "Nevermore," like "forlorn," is mournful in the very sound, - quite apart from meaning.

The greatest source of emotional effect in Keats' poetry, however, is the power of the words to convey suggestion. While their sound stirs physical overtones of music, their connotation stirs spiritual overtones of memory. "Light-winged Dryad," "Provencal song," "emperor and clown," "Ruth . . . amid the alien corn," "blushful Hippocrene" convey the melancholy suggestion of a pageant of beauty and glory gone

1 The Necessity for Poetry. Bridges. Page 36.

The first thing I noticed when I stepped out  
of the car was the smell of the sea. It was  
a salty, briny scent that filled the air. I  
had never smelled anything like it before.  
The sun was shining brightly, and the water  
was a deep, vibrant blue. I took a deep  
breath and felt a sense of peace wash over  
me. It was a beautiful day, and I was  
in the perfect spot.

I walked along the beach, feeling the sand  
under my feet. The waves were crashing  
against the shore, creating a rhythmic sound  
that was soothing to my ears. I had heard  
that the beach was beautiful, and now I  
knew why. It was a paradise on earth.  
I had found a special place, and I was  
going to make it my own.

The beach was a mix of sun and sand, with  
the ocean waves crashing against the shore.  
I had heard that the beach was beautiful,  
and now I knew why. It was a paradise  
on earth. I had found a special place,  
and I was going to make it my own.

forever from the earth; and as the nightingale sings,  
we feel that

"They are not long, the days of wine and roses;

Out of a misty dream

Our path emerges for awhile, - then closes

Within a dream."

A similar power of suggestion is found in some of Swinburne's poetry: The atmosphere of pagan joy in living is re-created through the suggestive power of such lines as

"The full streams feed on flower of rushes,

Ripe grasses trammel a travelling foot;

The faint fresh flame of the young year flushes

From leaf to flower and flower to fruit;

And fruit and leaf are as gold and fire,

And the oat is heard above the lyre,

And the hoofed heel of a satyr crushes

The chestnut-husk at the chestnut-root."

Throughout the chorus of "Atalanta in Calydon" one hears the pipes of Pan in a world of fauns and nymphs, just as in Debussy's "L'Après midi d'un Faune" we get fleeting suggestion of strange presences in the sunlit woods and the streams and the glades.

There is a very close parallel between the





emotional effect of Swinburne's poetry and Debussy's music. "Debussy is a combination of the modern mind with the mysticism of some world-old race worn with sorrow and looking out on the world with a sense of prehistoric disillusionment. . . He gives us the smell of the earth, soak of dead leaves, of lush gardens under the rain, glimmer of moonlight on shadowy pools, and scent of flowers. . . He enters at times a world of dark presences and unspeakable omens."<sup>1</sup> The words might well be applied to Swinburne, - especially in connection with the atmosphere he evokes in "The Hymn to Proserpine" and "The Garden of Proserpine."

The power to stir the feelings through connotation of words and association of ideas is found also in the poetry of Dante Gabriel Rossetti and other members of the Pre-Raphaelite group. Towers and turrets and knights and ladies with fair white hands convey melancholy suggestion of

"Days that are no more  
And no more can be."

The whole emotional tone of Allan Cunningham's poem "Hame" depends upon the associations aroused by the one word:

"Hame, hame, hame, O hame fain wad I be,  
O hame, hame, hame, to my ain countree."

1 Music: Classical, Romantic, Modern. E. Hull, 1927.



Symbolism may also be used effectively for emotional appeal. Thus we find the symbolism of the rose used by John Davidson in "The Last Rose" and by Yeats in "Rose of the World"; laurel and rue appear in the poetry of Matthew Arnold, A. E. Housman, and Oscar Wilde. The emotional force of symbolism is shown in the strange spiritual chill caused by Adelaide Crapsey's "Cinquains":

"Just now,  
 Out of the strange  
 Still dusk --- as strange, as still -  
 A white moth flew. Why am I grown  
 So cold?"

Onomatopoeia is a device that can be used with excellent effect in rousing emotional appeal; for the sound of a word suggesting in itself the meaning gives us an immediacy of experience that creates a prompt emotional response; as in the following lines:

"Shocks, and the splintering spear,  
 the hard mail hewn,  
 Shield-breakings, and the clash of brands,  
 the crash

Of battle-axes on shattered helms."

Here the harsh consonants make us feel directly the fierce conflict of battle. In the following selection,





the sound of the water lapping on the shore hints of  
the age-old mystery of the sea:

"What thing unto mine ear  
Wouldst thou convey, - what secret thing,  
O wandering water ever whispering?  
Surely thy speech shall be of her,  
Thou water, O thou whispering wanderer,  
What message dost thou bring?"

The contemporary poets depend to a great extent  
upon figures of speech and clear-cut images for the  
stirring of emotion; for example:

"As a white candle  
In a holy place,  
So is the beauty  
Of an aged face."

---

"His heart is a place with the lights gone out,  
forsaken by great winds and the heavenly  
rain, unclean and unswept,  
Like the heart of the holy city, - old, blind,  
beautiful Jerusalem,  
Over which Christ wept."

---

"The white mares of the moon rush along the sky,  
Beating their golden hoofs upon the glass Heavens."

The first of these is the fact that the

the second of these is the fact that

the third of these is the fact that

the fourth of these is the fact that

the fifth of these is the fact that

the sixth of these is the fact that

the seventh of these is the fact that

the eighth of these is the fact that

the ninth of these is the fact that

the tenth of these is the fact that

the eleventh of these is the fact that

the twelfth of these is the fact that

the thirteenth of these is the fact that

the fourteenth of these is the fact that

the fifteenth of these is the fact that

the sixteenth of these is the fact that

the seventeenth of these is the fact that

the eighteenth of these is the fact that

the nineteenth of these is the fact that

the twentieth of these is the fact that

the twenty-first of these is the fact that

the twenty-second of these is the fact that

the twenty-third of these is the fact that

The refrain is frequently used as an instrument of strong emotional appeal in poetry. It is probable "that the refrain goes back to a very early - perhaps the earliest - use of poetry as part of sacred ritual, in which the song is a magic incantation, with repetitions corresponding to the recurring rhythm of the dance. At first, indeed, that which afterwards became the refrain was the whole prayer. Such prayers existed in Greece in the Eleusinian incantation, and in a hymn to Dionysius. . . Ritual repetition has left traces in other Greek literature, notably in the tragic chorus. Aeschylus seems as Hebraic as Hellenic to us in the splendid chorus of Agamemnon with its repeated prayer."<sup>1</sup>

In the Christian era, the refrain, after centuries of disuse, appears again in a hymn of the sixth century; and a double refrain occurs in "a hymn of the ninth century, each stanza of which begins:

'O Deus miseri,  
Miserere servi,"

ending with

'Heu, quid evenit mihi.'

The double refrain seems to recall, in a new spirit and a new theology, the haunting cry of the chorus in Agamemnon."<sup>2</sup>

1. Roman Poetry. Sykes. Page 274.

2. Ibid., Page 276.

The subject of the present work is the history of the English language from its origin to the present time. It is a subject of great interest and importance, and one which has attracted the attention of many of the most distinguished scholars of the age. The author of this work has endeavored to present a full and complete history of the English language, from its origin to the present time, in a clear and concise manner, and in a style which is both interesting and instructive. The work is divided into two parts, the first of which deals with the history of the English language from its origin to the present time, and the second of which deals with the history of the English language from its origin to the present time. The first part is divided into three sections, the first of which deals with the history of the English language from its origin to the present time, the second of which deals with the history of the English language from its origin to the present time, and the third of which deals with the history of the English language from its origin to the present time. The second part is divided into two sections, the first of which deals with the history of the English language from its origin to the present time, and the second of which deals with the history of the English language from its origin to the present time.

The second part of the work is divided into two sections, the first of which deals with the history of the English language from its origin to the present time, and the second of which deals with the history of the English language from its origin to the present time. The first section is divided into three sections, the first of which deals with the history of the English language from its origin to the present time, the second of which deals with the history of the English language from its origin to the present time, and the third of which deals with the history of the English language from its origin to the present time. The second section is divided into two sections, the first of which deals with the history of the English language from its origin to the present time, and the second of which deals with the history of the English language from its origin to the present time.

The third part of the work is divided into two sections, the first of which deals with the history of the English language from its origin to the present time, and the second of which deals with the history of the English language from its origin to the present time. The first section is divided into three sections, the first of which deals with the history of the English language from its origin to the present time, the second of which deals with the history of the English language from its origin to the present time, and the third of which deals with the history of the English language from its origin to the present time. The second section is divided into two sections, the first of which deals with the history of the English language from its origin to the present time, and the second of which deals with the history of the English language from its origin to the present time.



The refrain rouses religious emotion in many medieval lyrics. Later, Thomas Nashe uses it in "Prayer in the Time of Pestilence," and Robert Herrick in "A Litany to the Holy Spirit." Kipling uses it with great effect in "The Recessional."

The changing from major to minor modes is a subtle and delicate method of stirring emotional feeling. Tennyson shows skill in tonal modulation in the "Idylls of the King"; for example, in "The Passing of Arthur," the key changes in the second line of the following passage:

"Then, ere that last weird battle in the west,  
 There came on Arthur sleeping, Gawain killed  
 In Lancelot's war, the ghost of Gawain blown  
 Along a wandering wind, and past his ear  
 Went shrilling, 'Hollow, hollow all  
delight!

Hail, King! tomorrow thou shalt pass away,  
Farewell: There is an isle of rest for thee,  
 And I am blown along a wandering wind,  
 And hollow, hollow, hollow all delight."

The change to the long vowel sounds, and, in the fifth line to the words with vowel-endings, gives the effect of minor music, - hence, an emotional impression of



melancholy.

The rhythm of verse is another element that a poet may use in order to play upon the emotions of the listener. Just as in music the composer changes the mood of a composition by varying the tempo and volume, so in poetry a similar effect may be attained.

"Alexander's Feast" owes much of its power to such a device. Compare the pianissimo ritardando of

"Softly sweet, in Lydian measures,

Soon he soothed his soul to pleasures,"

with the sforzando accelerando of

"Now strike the golden lyre again,

A louder yet, and yet a louder strain!

Break his bands of sleep asunder,

And rouse him, like a rattling peal

of thunder!"

The great variety of emotional response that may be caused by slight rhythmical alteration is illustrated to perfection in Dryden's two odes on the power of music. Although the general metre is iambic, note the variety of rhythm in the following lines, and the corresponding change in emotional effect:

"Bacchus' blessings are a treasure"





"None but the brave,  
 None but the brave,  
 None but the brave deserve the fair"

"And the king seized a flambeau  
 with zeal to destroy"

"Behold a ghastly band,  
 Each a torch in his hand!"

We feel that Dryden's poetry proves the truth of the following: "The essential point of our metre, it seems safe to say, is not its syllabic structure, but its musical character. . . It is in such elusive harmony, the subtle blending of interchangeful sound and pause that the secret of the highest English verse-making consists; and the results cannot be tabulated merely by counting the syllables on our fingers."<sup>1</sup> As Coleridge says in the preface to "Christabel," "The variation in number of syllables is not introduced wantonly, or for mere ends of convenience, but in correspondence with some transition in the nature of the imagery or passion."

The choice of a particular metre will depend upon the nature of the emotion that the poet wishes to



arouse. Mr. Dabney, in "The Musical Basis of Verse," draws the following distinctions between duple and triple metre: "Disyllabic metre is the medium of the poetry of reflection; trisyllabic, of the poetry of emotion. There is, in the accelerated vibration of the triple beat, a rush, a vigor, and a sense of onward movement, very distinct and dynamic. Wherever rapid or passionate action is to be expressed, it will be found a most effective medium. The good news is carried from Ghent to Aix in it; Pheidippides runs in it; the Light Brigade charges in it; the sea-fairies dance to it; the pace of Arethusa's melodious flight is tuned to it. . . Should we feel the breathless impact of the Light Brigade if it were cast in heroic blank verse, or in the four-foot iambic metre of 'The White Doe of Rylston'?"<sup>1</sup>

Duple metre would seem to be slower, more deliberate, more formal than triple metre. "Iambic metre is far bolder than trochaic; it has a direct vigor, which seems often to be lacking in trochaic. The iambic apparently has a majesty of its own which fits it for loftier themes. The trochaic is gentler, sweeter, . . . adapted for consolation rather than for invigoration."<sup>2</sup>

In truly great poetry the rhythm is so closely

1. The Musical Basis of Verse. Dabney. Pages 64 and 76.

2. A Study of Versification. Brander Matthews. Page 32.





fitted to the thought and feeling of the poem that one does not suspect conscious art contributed to it. Shelley believed that all great poetry was the result of daemonic possession: "Poetry is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say, 'I will compose poetry.' . . . The power rises from within. . . . When composition begins, inspiration is already on the decline."<sup>1</sup> Shelley's own poetry has the spontaneous, soaring quality of pure inspiration. The rhythms of "The West Wind" and "The Cloud" sweep us aloft to aerial heights. In every line technique meets all the demands imposed on it by the subject.

A similar quality of spontaneous lyricism appears in Francis Thompson's "The Hound of Heaven." Here, too, variety of rhythm plays upon the emotion; but, as in the poetry of Shelley, so perfectly is form fitted to feeling that one is unconscious of technical considerations. The effect of flight is given in the changing tempos of the lines that soar "up vistaed hopes," "past the pale ports of the moon," into "the long savannahs of the blue"; the effect of relentless pursuit is achieved with almost terrifying effect in the slow, insistent rhythm of the lines:

1. The Defence of Poetry. Shelley.



"Still with unhurrying chase,  
 And unperturbed pace,  
 Deliberate speed, majestic instancy,  
 Came on the following Feet,  
 And a Voice above their beat,

'Naught shelters thee, who will not shelter Me'."

Marguerite Wilkinson terms the direct relation between rhythm and sense "organic unity". She defines organic rhythm in the introduction to "Contemporary Poetry": "It is a rhythm that bears direct and constant relation to the feeling and thought expressed in the poem, changing as thought and feeling change."<sup>1</sup> We feel such organic rhythm in the poetry of Robert Frost; for example in "The Oft-Repeated Dream":

"The tireless but ineffectual hands  
 That with every futile pass  
 Made the great tree seem as a little bird  
 Before the mystery of glass."

The third line achieves the required swiftness without spoiling the desired effect of monotony. Again, in "The Impulse," we find rhythm fitted to feeling:

"Sudden and swift and light  
 The ties gave,  
 And he learned of finalities  
 Besides the grave."

1. Contemporary Poetry. Marguerite Wilkinson. Introduction.

With this subject matter

the following

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Through such effects the poet conveys during the course of his poetry an emotional impression of the dreariness of New England farm life, just as in the Russian folk-songs the music conveys an emotional impression of the loneliness of the Russian steppes.

Not all poets have the instinctive feeling for rhythmic variation as it may be necessitated by change of feeling. Wordsworth, in "The Prelude," describes a dance in the same dignified blank verse that he uses for the discussion of philosophy and the underlying causes of the French Revolution:

" - Mid a throng

Of maids and youths, old men, and matrons staid,  
A medley of all tempers, I had passed  
The night in dancing, gaiety, and mirth,  
With din of instruments and shuffling feet,  
And glancing forms, and tapers glittering,  
And unaimed prattle flying up and down."

Contrast the awkward, plodding lines with the gay abandon of Byron's

"On with the dance!

Let joy be unconfined!"

Byron knew the worth of organic rhythm, - (and doubtless would have jeered delightedly at the use of an academic

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term for what is only common sense!

The emotional effect that can be achieved by reproducing actual dance rhythm in poetry is shown with startling force in Amy Lowell's poem entitled "After Hearing a Waltz by Bartok." It is a hysterical confession of a murder, told in fierce whispers, while in the next room a dance is in progress. All through the horrible recital the rhythmic swing of a waltz makes a dreadful accompaniment:

"I killed him! My God! Don't you hear?

I shook him until his red tongue

Hung flapping out through the black, queer

Swollen lines of his lip and I clung

With my nails drawing blood, while I flung

The loose heavy body in fear!"

The steady triple beat accentuates the gruesome horror of the tale.

An interesting example of emotional effect in verse was recorded recently in the English Manchester Guardian. Two prizes were offered for an appropriate chorus to a theme song accompanying a "talkie" version of "Macbeth". There were many choice contributions. An Ilkley reader sent in the following (Macbeth himself to be the songster):

1. The first part of the paper is devoted to a general discussion of the problem.

2. The second part is devoted to a detailed study of the case of a single particle.

3. The third part is devoted to a study of the case of a system of particles.

4. The fourth part is devoted to a study of the case of a system of particles in a magnetic field.

5. The fifth part is devoted to a study of the case of a system of particles in a magnetic field.

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24. The twenty-fourth part is devoted to a study of the case of a system of particles in a magnetic field.

25. The twenty-fifth part is devoted to a study of the case of a system of particles in a magnetic field.



"There are witches round the corner,  
 There is Duncan dead in bed;  
 There are murders too that I ought to do,  
 And I wish I'd never got wed!"

A Manchester reader assigned his song to the witches:

"Oh! We ride on hogs and we eat stewed frogs,  
 Shout Whoopee! for the sisters gray!  
 And we drink snake's blood, which isn't very good,  
 Just because we're funny that way!"

The lines that won the first prize, however, manage to convey some slight suggestion of the weirdness of the play itself:

"On the blasted heath, where love was slain,  
 There falls no sunbeam, - no healing rain,  
 But the air is gray with the passing breath  
 Of souls that hurry, unshriven, to death."<sup>1</sup>

There is, in the emotional tone of these four lines, a certain degree of preparation for the accumulating horrors, the mystery of life and death, and the mighty forces of the spirit world, through which Shakespeare reaches the most profound depths of the soul, to make us feel that the tragedy of Macbeth is our tragedy, - and the tragedy of all mortal pride in vanitas vanitatem.

1. Reported in The Boston Transcript, April 22, 1931.



## Part Eight.

### Intellectual Appeal in Music and Poetry.

Although "the emotions are the aesthetic centre about which music is described," music can also appeal directly to the intellect. In the work of the great composers of the classical school, for example, there is little that touches the emotions; there is much, however, that stirs and awakens the intellect. The perfection of form and the abstract, impersonal beauty that characterize the classical style capture one's interest; the intellect becomes concerned with technique that has achieved perfection. There is no emotional strain in listening to the music of the classicists, for the cool and detached quality of their music arouses no emotional response; the finished workmanship, however, must inevitably make strong appeal to the intellect.

During the Romantic period, the scope of music was broadened to include much that in earlier days would have been considered anathema, or at least frivolous and unworthy of the serious artist. The distinguishing feature of the music of the Romantic school is its emotional appeal. In contrast to the

THE STATE OF NEW YORK

IN SENATE,

January 11, 1894.

REPORT

OF THE

COMMISSIONERS OF THE LAND OFFICE,

IN ANSWER TO A RESOLUTION PASSED BY THE SENATE, APRIL 1, 1893.

ALBANY:

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objective style of the classical school, romantic music is intensely subjective; it is more interested in the free expression of feeling than in abstract and impersonal form. Much of the work of Beethoven, Mendelssohn, and Schubert exemplifies the romantic style; later, Schumann, Chopin, and Liszt become the great exponents of the romantic school.

An interesting feature of the romantic movement was the attempt to make music express definite ideas, which should appeal concretely to the intellect, and thence to the emotions. The effort led to the development of "program music," - that is, compositions with descriptive titles, or accompanying explanations to indicate the nature of the ideas presented by the music.

Early attempts of composers to present ideas in music ante-date the Romantic period. "In a collection of old manuscripts in the British Museum are to be found a number of compositions of the program type. . . . For example: 'Britannia, an allegorical overture by D. Steibelt, describing the victory over the Dutch fleet of Admiral Duncan. Adagio: The Stillness of the Night. The Waves of the Sea. Sailing of the Dutch fleet announced by a March. Britons Strike Home.



Roaring of the Sea. Joy on Sight of the Enemy. Engagement Cries of the Wounded. Sailing after Victory. God Save the King!' . . . Another of these compositions bears the modest title: 'A Novel, Sublime and Celestial Piece of Music Called Night: Divided into three parts, viz. Evening, Midnight, Aurora, Daylight, and the Rising of the Sun.' On the cover are printed directions for the performance of the music. In this composition occur some imitations of bird songs."<sup>1</sup>

The Bible sonatas of Johann Kuhnau attempted to present very definite ideas; in "David and Goliath" we hear the tramping of the giant, the shivering of the Israelites, the slaying and fall of the giant, the song of the maidens in honor of the victory, and the joyful dancing of the people. It is an attempt to make music tell a complete and coherent story.

"Couperin and Rameau in France in the eighteenth century wrote quaint little bits of program music that are charming even to present day hearers. Perhaps the most interesting of these pieces is Rameau's 'La Poule', in which he uses as a theme the familiar clucking of a hen, represented by several staccato notes on one pitch, followed by a rising inflection.

1. The Appreciation of Music. Wilm. Page 116.

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Apparently the language of the barnyard is the same for all times and countries!"<sup>1</sup>

Beethoven in the Sixth Symphony, although not imitating the sounds of nature as these other composers attempted to do, presents very definite ideas in the descriptive titles of each movement:

- I. Joyful Sensations on Arriving in the Country
- II. Scene by the Brook.
- III. Joyful Peasants (Here there is a little direct imitation, and humor as well, in the representation of the band of musicians at the little inn.)
- IV. Thunderstorm
- Hymn of Thanksgiving

Program music was developed further in the work of Berlioz and Richard Strauss. The former, "in the 'Symphonie Fantastique,' or 'An Artist's Life', exteriorises in sound an entire series of events and circumstances:

- I. Dreams
- II. The Ball. Thoughts of the Beloved One
- III. Country Scene
- IV. March to the Scaffold
- V. Dream of the Witches' Sabbath.

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What is this but a whole drama in music? Berlioz will tell you it is more - his actual life. And therein he is the first of the great realists."<sup>1</sup>

In the music of Strauss we find the apotheosis of the program music that imitates nature. In "Till Eulenspiegel," the fall of the headman's axe is an exact reproduction of sound; in "Don Quixote," the donkey brays and the sheep baas; in the "Domestic Symphony," the baby squeals as it is put into the bath-tub.

What, then, has program-music done to exalt the art? Nothing at all, if we are to judge solely by what has been so far mentioned. But, if we look upon the attempts of program-music as an effort to relate music more closely to life, by expressing in music that which is part of life itself, we see in even Kuhnau's Sonatas a trend toward realism, which reaches more artistic expression in the work of Mussorgsky and later composers, in whose compositions we find "a faithful reflection of life, without variation, without expansion, without embellishment."<sup>2</sup>

Program-music, in its effort to present the reality of life, is akin to the realistic movement in literature. In the poetry of Crabbe, first published in

1. Music: Classical, Romantic, and Modern. Hull. Page 92.

2. Ibid., Page 197.





1784, we find that "The Parish Register," "The Borough," and "The Village" present, with no poetic idealization or romantic feeling, the hard facts of life in his own drab little hamlet.

The chief value of such a tendency is that the barriers of both music and poetry have been thereby extended and the scope of both arts increased. Thus, Browning uses jelly-fish, corset-strings, and boiled eggs as subject-matter for poetry, on the theory that every detail of life is significant and contributes some share, however slight, to the Divine plan of life as a whole. The sordid, the ugly, and the grotesque all have their part in the final impression, - just as in a great Gothic cathedral, the grimy gargoyles blend into a total effect of beauty and dignity.

"Each of the arts tends to extend itself in every direction, and to enlarge its confines and influence in an ever-widening circle...to enable it to express, single-handed, the whole of life, reality, human experience, - call it what you will. . . There is, indeed, nothing that music cannot be made to do in the hands of genius. It can be pure tonal arabesque and formal beauty, as in the sonatas of Scarlatti; . . it can be a means to moral improvement, as in the works of Beethoven's middle period, and a metaphysical language in



those of his last; it can be a means of psychological delineation, as in the . . . songs of Moussorgsky; it can be the expression of pure emotion, as in the music of Wagner; it can be physical sensation as in the work of Stravinsky. Bach, in the setting of the Credo in his B minor Mass, has clearly shown . . . that 'the dogma of the Trinity can be expressed more clearly and satisfactorily in music than in verbal formulae'; consequently music is capable of being a vehicle for the presentation of religious truths or philosophic concepts."<sup>1</sup>

To push too far the attempt to present definite ideas in music results, however, in the ridiculous. Richard Strauss has pictured his wife "by a long solo for a single violin, - a solo in which her coquettishness is suggested by many little twists and turns; the composer . . . said to a friend: 'You have never met my wife, but now you know her quite well, and when you go to Berlin you will be able to identify her.' He has insisted, also, that in another of his works he has given us a picture of a woman with red hair; and he believes that tone language is getting so definite that some day it will be possible to compose in music a tablespoon so that the audience will have no difficulty in telling it from the rest of the silverware!"<sup>2</sup>

1. The History of Music. Cecil Gray. Page 270.

2. A Guide to Music. Mason. Page 90.







We reach the height of the ridiculous in Eric Satie's attempt to suggest a nightingale with a tooth-ache! As someone has suggested, we feel at this point that we have reached complete Satie-ty.

However amusing such efforts may be as a tour de force, there is little value in making one art do very imperfectly what another art can do to perfection. Conceding the power of music to appeal, in many specific instances, to the intellect, the fact remains true that the presentation of intellectual concepts is the peculiar province of literature rather than of music; and no matter how ingenious a composer may be in suggesting ideas through music, the resulting mental concept will lack the definiteness that language alone can give.

There have been many interesting experiments in the attempt to present poetry in musical form, making words convey the emotional and intellectual ideas of a musical composition. Browning, in "A Toccata of Galuppi's," has approximated the toccata form; and in "Master Hugues of Saxe-Gotha," the fugue-form. "A fugue is a musical composition, entirely conceived in counterpoint, where everything is attached directly or indirectly to an initial motif, the subject. . . The derivation of the word suggests a flight or a chase, and the character of



the music, the parts entering as they do, seriatim, carries out the idea."<sup>1</sup>

Mr. E. W. Naylor has worked out an interesting comparison between the structure of "Master Hugues" and the structure of John Sebastian Bach's "Fugue in B flat Minor"(No. 22):

Bar	1	-	Verse	12
"	10	-	"	13
"	25	-	"	14
"	37	-	"	15
"	46	-	"	16
"	67	-	"	17

He also suggests that "A Toccata of Galuppi's" is a direct imitation of Galuppi's "Sonata in D," in which the "dominant's persistence" is a feature of both halves of the first movement.<sup>2</sup>

The accompanying "fugue" by Robert Hillyer uses many of the features of the musical form. Note the way in which the subject, the glory-dancers, is announced; note the three sections, corresponding to the exposition, free fantasia, and recapitulation of the regular fugue form; note the use of sequence, of pedal-point, of scale passages, of climax. The poem is surely a very successful presentation of the features of fugue form, and, like its musical equivalent, creates an impression

1. The Appreciation of Music. Wilm. Page 18.

2. The Poets and Music. Naylor. Page 26.

The results of the present study are shown in Table 1.

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of exhilarating motion.

FUGUE: ALLEGRO MA NON TROPPO

(Verbal Experiment with Musical Form and Motion)

Robert Hillyer

We are the glory-dancers, we will dance  
 You over the mountain, we will dance you over  
 The mountain, we will dance you over the sea.  
 Our feet will flash before you among the crags  
 Or dart along the seaways. You will say,  
 The twinkle of sun is dazzling to my eyes.  
 -- But listen, and you will hear the rainbow. Listen,  
 And you will hear us shout. Listen, and you,  
 Borne on that music, will slide sideways into  
 The air, your body itself will float in ether.  
 Perhaps you will say, I do not like this song;  
 It minds me of the swan who sings and dies,  
 Or of the swan who curses God and dies,  
 Or of the swan who sees Naples and dies.  
 Curses and sees, and dies. Or sings and dies.  
 -- But lift out of the death. Lift with a song  
 Out of the death. Lift with the song of death!  
 Perhaps you will say, be with me for this moment  
 Of ecstasy, and then begone, begone,  
 Lest I should see your face among the books  
 I read for my employment in the alley.  
 -- Let us be tiger-hearted, let us be  
 Tiger-hearted. Let us be suns of splendor,  
 Swift and sleek along the dewdrops of weeds  
 That scare the ploughman ploughing for lonely bread.  
 O coward, you have dreamed it, you have floated  
 Heavenward over the eyes of applauding friends.  
 Do you need a dream for flight? do you need a dream  
 To launch into the air aslant with yielding?  
 Do you need the plaudits of your friends to fly?  
 Take life then as a dream, take us for friends,  
 For we invisible are nimbler still  
 Than you, though you traverse the centuries  
 Full thirty cubits through Egyptian mold.  
 For we are wingless, being ourselves the wings.  
 We will applaud you, we will seize the crowns  
 Of Aetna and Vesuvius to fling  
 Across your orbit. We will make you prouder

٤

Than dreams in sleep or friends in sleep could make you,  
Knowing ourselves profundities of pride  
And dream beyond your Romes and Arcadies.  
Beneath our eyes the iron cities rust  
And kings show meanly in grey films of dust  
On which the housemaid writes her name, we are  
The light between the telescope and star,  
Out-riding years of light. We fling the baton  
Into the void while constellations sing.  
Snow falls on snow 'till worlds are buried in snow,  
Flowers on flowers 'till deserts are discs of sand,  
And oceans, pools in a garden too large for the  
                heartbeat  
Of any except two lovers when you are one,  
Of any except two lovers when all are one.  
Look not for our footsteps in summer unless you are  
                clever  
In charting the path of the wind on the leaves.  
                Perhaps  
In winter the swirl of our merriment brushing the  
                snowdrifts  
Will give you a pattern. Perhaps if you swim  
                undersea  
You will find even fainter than tracks from the fin  
                of a minnow  
The figures our swift minuet will inscribe on the  
                sand.

We are glory-dancers. We dance glory  
To you and to ourselves, our feet discharge  
Long yellow flashes as of flint on steel  
Between red Mars and white Aldebaran.  
We are the glory, we are the dancers, you  
Will dance with us, you will dance glory with us  
Over the mountain, over the ocean, over  
The mountain, over the sea, beyond the mountain,  
Beyond the mountain and the sea. Beyond.







Amy Lowell, in her attempt to render "Stravinsky's Three Pieces 'Grotesques' for String Quartet," has been only indifferently successful.

"First Movement

Thin-voiced nasal pipes  
 Drawing sound out and out  
 Until it is a screeching thread  
 Sharp and cutting, sharp and cutting.  
 It hurts.  
 Whee-e-e!  
 Bump! Bump! Tong-ti-bump!  
 There are drums here,  
 Banging,  
 And wooden shoes beating the round  
     gray stones  
 Of the market-place.  
 Whee-e-e!"

In "The Cremona Violin," she has greater success.  
 "Herr Concert-Meister Altgelt played,  
 And the four strings of his violin  
 Were spinning like bees on a day in Spring,  
 The notes rose into the wide sun-mote  
 Which slanted through the window.  
 They lay like coloured beads arow,



They knocked together and parted,  
And started to dance,  
Skipping, tripping, each one slipping,  
Under and over the others so  
That the polychrome fire streamed like a lance  
Or a comet's tail,  
Behind them.

Then a wail arose - crescendo -  
And dropped from off the end of the bow,  
And the dancing stopped.  
A scent of lilies filled the room,  
Long and slow. Each large white bloom  
Breathed a sound which was holy perfume  
from a blessed censer,  
And the hum of an organ tone.  
And they waved like fans in a hall of stone  
Over a bier standing there in the centre, alone.  
Each lily bent slowly as it was blown,  
Then faded as a swifter bowing  
Jumbled the notes like wavelets flowing  
In a splashing, plashing, rippling motion  
Between broad meadows to the ocean."

Such experiments have value, of course, in exhibiting technical possibilities of poetry, but they fail





artistically insofar as they attract attention to form rather than to subject. Walter Pater, in "Appreciations," writes: "Good art may result from any subject, but the greatest art requires a great subject, and literature, at its highest and best, depends not so much on its form as on its matter."

The strong influence of poetry that bases its appeal primarily upon thought rather than form is acknowledged by Swinburne in his criticism of Arnold's "Callicles": "It is a model of grave, clear, solemn verse; the style plain and bare, but sufficient and strong; the thought deep, lucid, direct. . . We have a surer foothold on these cold hills of thought than in the moist fragrance of warmer air. . . It is no small or common comfort, after all the delicate and ingenious shufflings of other English poets about the edge of deep things, to come upon one who speaks with so large and clear and calm an utterance."

The ideas that we gain from poetry are, indeed, a source of pleasure. But are they of any further value? Assuredly yes, for by them we are able to enter the world of the ideal and to recreate personal experience by "the light that never was on sea or land." Iascelles Abercrombie, in "The Theory of Poetry," quotes the song of an Australian black-fellow:



"The kangaroo ran fast,

But I ran faster.

The kangaroo was very fat.

I ate him.

Kangaroo! Kangaroo!"

Mr. Abercrombie says: "A legitimate triumph, we must all agree; the black-fellow did well to celebrate it. But in the mere fact of celebrating it, what has happened? Kangaroo-hunting has become an affair of an ideal world. . . The exhilaration of the chase can never be disappointed. . . The black-fellow has created a world which is altogether his own. He is the master: he has but to sing his song and he will know it. What is much more important, anyone can possess himself of the poet's delighted mastery of things, simply by singing the poet's song. . . Our possession of the world is absolute there. . . This is the height of the understanding of poetry that its theory should give us: a reasoned sense of its constant invigoration of our minds by creating for us a world in which our ownership is at last complete; so complete that, in its largest revelation, evil itself ceases to be a meaningless incoherence, and falls in with that we most profoundly desire - some assurance that everything we can experience must somehow be significant to us."<sup>1</sup>



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In the world of the ideal we view details in their just proportion; we see "the perfect round" made by life's broken arcs; we gain the power "to reach still deeper truth, a still profounder being."<sup>1</sup> The thought of great poetry leads us to

"The Peace, that even as we flee, we find;  
The Road that lies before us and behind,  
By which we travel from ourselves, in sleep  
Or waking, toward a self more vast and deep."<sup>2</sup>

1. A New Study of English Poetry. Newbolt. Page 67.  
2. "Renewal." Laurence Binyon.



## Part Nine.

### Practical Conclusions.

"If Music and sweet Poetry agree --"

In the foregoing pages we have noted the close relation of music and poetry in historical development, in fundamental principles of aesthetics, and in technique of creation. It would seem sensible, then, in teaching the appreciation of poetry, to approach it through the avenue of music. An understanding of melody, tone-color, rhythm, and emotional and intellectual appeal in music will lead to a deeper appreciation of similar qualities in poetry. Problems of technique in rhythm and metre may, in many cases, be studied more easily in music than in verse. The history of the literature of a given period may be enriched by a consideration of musical compositions illustrative of the trend and spirit of the age. The work of a particular poet, or the nature of a special type of poetry may be made more interesting by correlation with analogous types in music. The inter-relation of music and poetry will thus lead to a development of the aesthetic sense and to an enrichment of the cultural background by means of which one gains "increased

THE STATE OF NEW YORK

IN SENATE

January 15, 1891

REPORT  
OF THE  
COMMISSIONERS OF THE LAND OFFICE  
IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE  
JANUARY 10, 1890  
ALBANY: PUBLISHED BY THE STATE OF NEW YORK  
1891



sweetness, increased light, increased life, and increased sympathy," - the spiritual activity that produces true culture.

The means by which music and poetry may be correlated are interesting and varied. The method deserving first place on account of the unique opportunities offered for such study, is the "Music Appreciation Hour" conducted by Walter Damrosch under the auspices of the National Broadcasting Company. The foreword of the instructor's manual published as a syllabus of the course in 1930-1931 contains the following statement by Mr. Damrosch: "The season of 1930-31 will mark the third year of my Music Appreciation Hour over the radio, for schools and colleges. This new method of spreading a love and understanding of music among the youth of our country has passed the experimental period and has demonstrated itself to the full satisfaction of educators, students, and myself. Beginning two years ago with about two million listeners all over the country as far west as the Rocky Mountains, this number was more than doubled last year and with the number of new radios now being installed in our schools, I confidently expect between eight and ten million listeners during this season. . .



I reiterate that I do not wish these concerts to be taken in any way as a substitute for local instruction from regular teachers of music. Personal instruction in singing, in orchestral instruments, and in the science of music generally should go on in all schools, and will occupy a more and more important place in their curriculum as our educators appreciate more and more the importance of music in the general development -- cultural, aesthetic, and human -- of the younger generation. . . . The main purpose [of the radio concerts] shall always be to stimulate an interest in music, and to give young people the key which will unlock its treasures to them."<sup>1</sup>

In the programs planned for high schools during 1930-1931, certain features correlated directly with the study of poetry. In the Mendelssohn program on January 16, the first number was the Adagio and Scherzo from the Scotch Symphony in A Minor, which owed its inception to Mendelssohn's impressions during his visit to Scotland in 1829. How well the Adagio links with Wordsworth's "Solitary Reaper" and "To a Highland Girl," inspired by a walking-tour made by the poet and his sister Dorothy in the Loch Lomond region. The scherzo, in the lilt of its principal theme, is

1. Instructor's Manual for the Music Appreciation Hour.





suggestive of Burns' spontaneous songs, and helps to an understanding of Scotch themes in poetry.

The second number was the Scherzo from "A Midsummer Night's Dream." It has the spirit of delicate fancy in which Titania and Oberon were conceived by Shakespeare, and creates in a similar fashion the illusion of a fairy world.

In the Berlioz program appeared "The Procession of the Pilgrims," from "Harold in Italy." The hero is assigned a leading motif, "symbolic of the melancholy dreamer," by means of which the listener obtains a clearer mental picture of Childe Harold in his pilgrimage.

In other programs, "The Processional of the Knights of the Grail," from "Parsifal," connects directly with the Arthurian legends as we find them expressed in the poetry of Tennyson, James Russell Lowell, and Edwin Arlington Robinson. Wagner's "Ride of the Valkyries," and Gluck's "Dance of the Blessed Spirits," from "Orpheus," serve to make Greek and Norse mythology more interesting. Excerpts from the "Pastoral Symphony" help students to an understanding of the nature poetry of the Romantic period, such as Wordsworth's "To the Cuckoo" and "To a Skylark."



The influence of the Music Appreciation Hour is immediately noticeable in the literature class, - chiefly in the delighted recognition of themes that have appeared in music; for example, the transformation of Bottom in "A Midsummer Night's Dream." Furthermore, one finds as a result of the music lectures an increased perception of delicate effects in poetry, such as the difference in quality between the rough speech of the Athenian workmen and the ethereal lightness of the fairies' songs.

Another means of correlating music with poetry is the victrola, which may be used for many different objectives. To develop melodic sense, the Victor record entitled "Instruments of the Orchestra" offers interesting possibilities. Here we find every instrument of the orchestra represented in a brief musical excerpt: the violin by part of Mendelssohn's "Spring Song," the viola by Schumann's "Träumerei," etc. An accompanying catalogue (with the same title as the record) gives a thorough description of each instrument, and an explanation of its tone quality. The pupils are thus able to compare the tonal effects of the percussion, the wood-wind, the brasses, and the stringed instruments. Identifying members of each group affords

The following is the text of the letter  
received from the Secretary of the  
Board of Directors of the  
Company, dated the 1st day of  
January, 1900, in relation to  
the proposed change in the  
constitution of the Company.  
The Board of Directors of the  
Company, at its meeting held on  
the 1st day of January, 1900,  
has decided to change the  
constitution of the Company  
in the following manner:

Article I. The name of the  
Company shall be the  
"Central National Bank of  
the United States."  
Article II. The capital of the  
Company shall be \$1,000,000.  
Article III. The shares of the  
Company shall be of the  
par value of \$100 each.  
Article IV. The shares of the  
Company shall be transferable  
in whole or in part.  
Article V. The shares of the  
Company shall be subject to  
the lien of the Company's  
debts and liabilities.  
Article VI. The shares of the  
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Article X. The shares of the  
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the lien of the Company's  
debts and liabilities.



excellent ear-training which enables a student to appreciate more readily effects of verbal melody in poetry. He becomes interested in trying to select the most suitable instrument to accompany a given lyric, such as the harp for the "Ave Maria" in "The Lady of the Lake"; the violin, for "Sweet and Low"; a brass band for Kipling's "Barrack-room Ballads," etc. He becomes keener in detecting the tone-color of verse tunes, - like the wail of the long o's in "So that day there was dole in Astolat" and the liquid, flowing quality of the l's in

"I hear lake water lapping with low  
sounds by the shore."

He senses more quickly the clash of the discords in

" -- Each sat sullenly apart

Gorging himself in gloom. No love was left."

By means of such discrimination he constantly gains deeper appreciation of the subtle effects of verse melody and a correspondingly greater enjoyment of poetry.

Through use of the victrola the rhythmic sense also may be trained to apprehend variations of duple and triple metre, the value of rests in verse, the proper placing of the caesura, and the swing of the line over and above its metre; for example, in "The

the first of these is the fact that the  
the second is the fact that the  
the third is the fact that the  
the fourth is the fact that the  
the fifth is the fact that the  
the sixth is the fact that the  
the seventh is the fact that the  
the eighth is the fact that the  
the ninth is the fact that the  
the tenth is the fact that the

the eleventh is the fact that the  
the twelfth is the fact that the  
the thirteenth is the fact that the  
the fourteenth is the fact that the  
the fifteenth is the fact that the  
the sixteenth is the fact that the  
the seventeenth is the fact that the  
the eighteenth is the fact that the  
the nineteenth is the fact that the  
the twentieth is the fact that the

Gypsy Trail," we get the rhythm of the easy, loping swing of a rover; the very pulsation of the lines speaks

"Of the gypsy blood to the gypsy blood,  
Ever the wide world over!"

How different the dainty measured accents of "Amaryllis (Air du Roi Louis XIII)" from the mighty, martial rhythm of the "Marsellaise"! And, having compared the two, how much easier it is to get the full degree of difference between Austin Dobson and Walt Whitman, or Walter De la Mare and Carl Sandburg!

The victrola may be useful, also, in bringing out more clearly the emotional tone of verse-melody. A contrast of Brahms' "Lullaby" with Burns' "Scots Wha Hae" helps the student to a better understanding of emotion expressed in music, - an understanding which will help him later to sense the difference in feeling between "She Was a Phantom of Delight" and "England, My England!" (That students only too often sense no difference whatever in the emotional tone of poems similar to those named is shown by the sing-song way in which they read them. The words are only words, - not vehicles of thought and feeling.) Mendelssohn's "Spring Song" will help students to appreciate the beauty of





Tennyson's "Now fades the last long streak of snow"; the Barcarolle from "The Tales of Hoffmann" aids in creating the mood of the love-scenes in "The Merchant of Venice." Chopin's "Nocturne in E Flat" reflects an emotional tone similar to Tennyson's "Lotus Eaters." The possibilities of such correlation are almost limitless and the value is obvious. At a time when cheap moving pictures and tabloid newspapers are destroying refinement of thought and feeling, any device that tends to educate the emotions in the opposite direction will be of worth.

When studying the work of a particular author, the student will find the victrola useful. Longfellow's poetry can be enriched by the Hiawatha music (Coleridge-Taylor), by Carew's "The Bridge," by the Bay Psalm tunes, etc. Shakespearean drama can be supplemented by the musical settings of the many beautiful lyrics that are interspersed throughout the plays, - for example, Schubert's "Hark, Hark! The Lark!" and "Who is Sylvia?"

The history of the development of English literature can be made much more interesting by reference to parallel development of music.<sup>1</sup> The Norman period can be illustrated by "War Song of the Normans" and

1. The Victrola in Connection with English and American Literature. Published by the Victor Talking Machine Co. Camden, N.J.



"Crusaders' Songs." The songs of the Provençal Troubadours are of interest also. We find that Chatelain De Coucy, one of the oldest known troubadours, accompanied Richard the Lion-hearted to Palestine and died there. "The Troubadour Song" and "Merci clamant," attributed to him are available in Victor records.

"The March of the Three Kings," used by the Crusaders, is now a part of the prelude of the "L'Arlésienne" suite by Bizet. The air of "The Duke of Marlborough" became popular under Godfrey de Bouillon, and has remained popular every since, although we know it today as "We Won't Go Home 'Til Morning."

DeKoven's "Robin Hood" might very well serve, in part, at least, to illustrate the period of the old ballads.

"Sumer is i-cumen in" marks the beginning of lyric poetry in England. It is, furthermore, an excellent example of the canon music which is so curiously suggestive of weaving, the great industry of the thirteenth century.

During the fourteenth and fifteenth centuries, the Morris and Maypole dances grew into popularity; they are available in several records.

The Elizabethan madrigals and ayres have been revived by the company known as the English Singers. It is now possible to get the songs of William Byrd,





Thomas Morley, Thomas Weelkes, Orlando Gibbons, John Dowland, and the rest of the brilliant group of 16th century composers, in the Roycroft "Living Tone" Records made in East Aurora, New York, by the Roycrofters, who use the microphone method, to reproduce exactly every nuance in the voices of the English singers.

The music of the Puritan period is represented by the songs of "Comus." Milton's "L'Allegro" and "Il Penseroso" served as the inspiration for two oratorios written by Handel. The records "Haste Thee, Nymph," "Come and Trip it as You Go," "Hide Me from Day's Garish Eye," and "Let Me Wander not Unseen" are an interesting addition to a study of Milton's minor poetry.

The formalism of the eighteenth century may be illustrated by the symphonies of Haydn and Mozart.

The Romantic revival offers a wealth of musical material. Schubert's "Erlkönig," and Schumann's "Träumerei" and "The Two Grenadiers" illustrate certain phases of Romanticism in a very vivid way.

In the later nineteenth century, Mendelssohn offers a parallel to Tennyson. Both wrote flowing, graceful melodies of much charm and beauty, - but



somehow lacking in the great scope of power that distinguishes the supreme artist. Brahms may be compared with Browning; the music of Brahms, like the poetry of Browning, does not reveal itself to the casual listener. But how much thought there is in it when one has patiently sought through all its complexities for the inner meaning!

In the modern period, Ravel's "Reflets d'Eau" is akin to much of Amy Lowell's free verse imagism. Honegger's "Pacific 231" is somewhat similar to Carl Sandburg's "Chicago Poems." Vincent d'Indy, in his adherence to a more conservative style, resembles Edwin Arlington Robinson.

(Further suggestions for the correlation of music with the study of the history of English literature will be found in the appendix.)

Supplying musical terms for a passage of poetry is another means of linking the two arts, to the end of gaining greater appreciation of poetry. The following selection from "The Passing of Arthur" lends itself well to such a device:

"A death-white mist swept over land and sea,  
 ppp. Whereof the chill to him who breathed it, drew  
 Down with his blood, till all his heart was cold

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...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
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...the ... of the ...  
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With formless fear: and e'en on Arthur fell  
 f. Confusion, since he saw not whom he fought  
 p. For friend and foe were shadows in the mist.  
 And some had visions out of golden youth,  
 And some beheld the faces of old ghosts  
 Look in upon the battle; and in the mist  
 Was many a noble deed, many a base,  
 Sfz. And chance and craft and strength in single  
       fights,  
 And ever and anon with host to host  
 Sfz. Shocks and the splintering spear, the  
 fff.       hard mail hewn,  
 Shield-breakings, and the clash of brands,  
       the crash  
 Sfz. Of battle-axes on shattered helms, and shrieks  
 pf. After the Christ of those who falling down  
 Looked up to heaven and only saw the mist,  
 ff. And shouts of heathen and the traitor knights,  
 Oaths, insults, filth, and monstrous  
 Rit.       blasphemies,  
 Rit. Sweats, writhings, anguish, laborings  
       of the lungs  
 p. In that close mist, and cryings for the light,  
 pp. Moans of the dying, and  
 ppp.       voices of the dead."



Occasionally a student with musical talent is interested in writing original music for a lyric. Poems particularly appropriate for such efforts are:

Dark Hills	- E. A. Robinson
Elaine's Song	- "Lancelot and Elaine," Tennyson
Daisies	- Bliss Carman
Chartless	- Emily Dickinson
Silver	- Walter De la Mare
Nod	- Walter De la Mare

In order, however, to develop to the fullest extent an appreciation of the musical elements of poetry, a radical change in public attitude must be brought about. Poetry must not be considered a text to be read silently, and later discussed and analyzed until all concerned are bored to tears. Poetry must be considered as written for the ear, not the eye, and it must be read aloud if the full aesthetic value is to be obtained. This view is by no means a new one; it is essentially, as we have seen, the view of bards and minstrels from earliest times. The modern public has nevertheless hailed the idea as something strangely novel when propounded by "A.E.," William Butler Yeats, and Vachel Lindsay.





The musical critic of "The Manchester Guardian" writes: "If we are ever to find a way back to a harmony between music and poetry, it will almost certainly be by some such way as Mr. Yeats's. He desires to alter the entire attitude of the public toward poetry, and make them regard it as something to be heard rather than something to be read in silence."

Yeats expounds his idea in the essay entitled "Speaking to the Psalter." The psalter invented by Mr. Dolmetsch (in form, somewhat like the ancient Hebrew psalter) was an instrument containing all the chromatic intervals within the range of the speaking voice. The poet practised speaking to the psalter as the bards of old to the harp. "The verse was . . . intoned to a simple notation, whereby every word was pronounced so as to reach the ear like a conversational utterance; but also to reach a certain tone like a definite note in a song."

"A.E." (George Russell), in reading poetry during the course of his lectures, always uses the "intoning" described above. The effect, although unusual, is very pleasing.

Although the intoning of poetry is too radical an innovation for the schoolroom, the underlying idea is just what needs to be stressed. Poetry must be given



oral expression if a student is to understand and enjoy it fully.

The final objective to be attained in the study of poetry through the musical approach is the development of creative power. The gift of genius is a queer thing:

"We cannot kindle when we will  
The fire which in the heart resides;  
The spirit bloweth and is still,  
In mystery the soul abides."

It is reasonable to suppose, however, that relating poetry to music will result in a blending of the aesthetic values of the two arts. The consequent enrichment of the spiritual and emotional nature should lead to a development of creative power.

"The strongest incentive to action in ourselves is the sight of action in another!" Therefore it is helpful to plan "authors' readings" at which students may read, and hear others read, original poetry. Student publications are also an incentive to creative work. It is, of course, unfair to force a student to write poetry if he obviously has no talent for it; yet an occasional attempt is a good thing for everyone as it results in a very proper respect for the power of

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the artist in doing so perfectly what the amateur can not do at all. Thus poetry becomes "a study of perfection" and we attain what Matthew Arnold terms the chief object of education.

Even though an increased appreciation for poetry may not reveal the powers of a Milton previously mute and inglorious, there will be rich value in the experience of a world beyond the boundaries of the purely material. Through poetry one may gain

"Knowledge and increase of enduring joy.

. . - Visionary power

Attends the motions of the viewless winds

Embodied in the mystery of words:

There darkness makes abode, and all the host  
Of shadowy things work endless change - there  
As in a mansion like their proper home,  
Even forms and substances are circumfused  
By that transparent veil with light divine,  
And through the turnings intricate of verse  
Present themselves as objects recognized  
In flashes, and with glory not their own.

. .

Then we feel

With what and how great might ye are in league  
Who make our wish our power, our thought a deed,  
An empire, a possession."

The report is being prepared in order to provide  
a full and complete record of the work  
done during the past year. It is hoped that  
this report will be of interest to all  
concerned with the work of the  
Department. It is divided into two parts,  
the first of which deals with the work  
done during the past year, and the second  
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The first part is divided into three sections,  
the first of which deals with the work  
done during the past year, the second  
with the work planned for the future,  
and the third with the work done during  
the past year. The second part is divided  
into two sections, the first of which  
deals with the work planned for the future,  
and the second with the work done during  
the past year. It is hoped that this  
report will be of interest to all  
concerned with the work of the  
Department.

## Summary

### The Inter-relations of Music and Verse

In this dissertation the inter-relations of music and verse have been considered from the standpoint of the teacher of literature who wishes to lead students to an intelligent appreciation of poetry. As a result of over-emphasis upon vocational subjects, poetry is often considered a waste of time. Many students actively dislike it, or at best are passively indifferent to it. Most young people, however, enjoy music (thanks to the radio!), and are genuinely interested in discovering certain similarities between music and verse. It is thus possible to use music as a pleasant avenue of approach to the study of poetry, and to achieve the following results:

1. A training of the aesthetic sense
2. A training of the sense of rhythm
3. A training of the ear for the tonal modulations and word euphony of poetry.
4. The recognition of poetry as an independent art form.
5. The direction of emotional feeling
6. An enrichment of the spiritual nature

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### 7. The development of creative ability

The cultural values of music and poetry will help to arouse "inward spiritual activity", expressing itself through "increased sweetness, increased light, increased life, and increased sympathy."

The history of the development of music and poetry shows that they had a common origin in man's instinctive desire for rhythmic expression, probably at first imitative of the rhythms of nature, like the sighing of the wind or the roaring of the sea. From earliest recorded ages, the two arts appear to have been in steady development, linked and inter-acting, until, in the fifteenth century, the invention of letter printing (followed soon by the invention of music printing) brought about a definite cleavage.

The fresh impulse given to music is evidenced by its prompt and amazing development in Italy during the sixteenth century. The work of Palestrina marks the climax of religious polyphonic music. Among secular forms that became popular were the madrigal, the canzona, the villanella, and the frottole. The oratorio and the opera were in process of development.

The current of musical enthusiasm was carried from

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. It begins with the first settlers who came to the Americas in search of a new life. These early pioneers faced many hardships, but they persevered and built a new society. Over time, the United States grew from a small colony into a powerful nation. It fought wars, both with and without, and emerged as a leader in the world. The story of the United States is a story of the human spirit and the power of dreams.

The United States has a rich and diverse culture. It is a land of many different peoples, each with their own traditions and customs. This diversity is one of the strengths of the United States. It has allowed the country to embrace new ideas and innovations, and to become a global leader in many fields. The United States is a land of opportunity, where anyone can achieve their dreams. It is a land of hope and progress, where the future is bright.

Italy into England, and became a characteristic feature of Elizabethan social life. The finest example of the musical Zeitgeist is found in Shakespeare's poetry, in which the English language is used as a musical instrument to achieve every possible effect of verbal melody.

A form of special importance, adopted from Italy and gaining wide popularity in Elizabethan England, was the madrigal, a part-song of six, seven, or eight lines, usually upon a love-theme. The concise, carefully-constructed form of the madrigal served as preparation for the rigid restrictions of the sonnet; the madrigal-sequence was a forerunner of the sonnet-sequence.

During the Puritan period, the aesthetic was subjected to the ethical, - with a resulting dearth of music and poetry. It is interesting to note, however, the thorough musical education of Milton, the one great Puritan poet.

With the Restoration, French standards were brought into England, and throughout the eighteenth century, the strict canons of classicism influenced all creative art. The characteristic emphasis upon form and abstract, impersonal beauty is exemplified in the music of Haydn and Mozart, and in the poetry of

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Alexander Pope.

The romantic period was characterized by interest in the expression of personal emotion. Romantic music is illustrated by the work of Schumann, Chopin, and Liszt; romantic poetry is illustrated by the work of Coleridge, Wordsworth, Byron, Shelley, and Keats.

In the Victorian age, the rapid growth of science tended to divert interest from music and poetry. The romantic tendency, however, expended itself in over-sentimentalized productions like "The Face on the Bar-Room Floor" and "The Maiden's Prayer."

In the twentieth century we find a revolt against tradition, and free experimentation with new forms and technique. The experiments have been curious and in some cases futile, but they have served to give fresh impetus to the spirit of creation.

It is interesting to find a return to the linking of music and poetry as in the days of old. The chanted verse of Yeats and George Russell, and the songs of Vachel Lindsay, the village troubadour, recall the days of scops and minstrels.

In the field of philosophy and aesthetics music and poetry are closely related. Music has one distinctive quality, of course, that separates it from



the other arts, for "they speak only of shadows: Music speaks of the thing itself." Browning, in "Abt Vogler" and "Charles Avison" gave poetic expression to the philosophy of Schopenhauer, who regarded music as a manifestation of Immanent Will. In music, then, we find not "a copy of Ideas, but Idea itself."

The nature of aesthetic experience is similar, however, in both poetry and music. Both are temporal arts; we start from a given point, and, after passing through a series of exciting and satisfying experiences, we return to the given point with tranquillity restored.

In both music and poetry we look for similar qualities of harmony, balance, symmetry, and variety in unity that combine to create a satisfying aesthetic effect.

Furthermore, we find that the following elements of aesthetic appeal are common to both arts: beauty of melody, beauty of rhythm, beauty of tone-color, beauty of intellectual and emotional suggestiveness, and beauty of ethical idealism.

The melody of poetry has many features akin to the melody of music. The latter is dependent in large measure upon tonality, - that is, the use of a

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key-note to which all other notes are related. In poetry, tonality may be achieved by the use of rhyme. Key modulation may be paralleled in poetry by change of "key-words," such as are used in "The Pearl."

The effect of major and minor modes can be achieved also in poetry. The emotional response aroused by minor music is explained psychologically as a result of the feeling of disappointment that comes when the expected end is not attained. In music, association causes us to expect a whole tone; a half-tone therefore causes a lowered emotional response.

In poetry, any deviation from a standard and usual norm will cause a minor reaction. An undue proportion of words with vowel-endings, or of words containing long vowel sounds, will give an impression of non-conformity to standard; for example, note the minor music in

"The long day wanes, the slow moon climbs,  
the deep

Rolls round with many voices."

The use of a musical motive may be paralleled in verbal melody by word repetition and refrain.

Just as the melody in music depends upon the succession of individual tones, so in verse, melody depends upon the choice of individual letter-sounds,



and skill in the use of alliteration, assonance, and "phonetic syzygy," (the linking of consonants according to related groups).

Much of the sound beauty in music is dependent upon over-tones. In poetry the same principle holds true, inasmuch as the human voice is a reed instrument, each sound of which has its own peculiar quality. There are many devices by which "harmonics" can be produced in verbal music. Skillful use of repetition and refrain, and careful blending of vowel and consonant sounds will tend to produce vibrating overtones that create "atmosphere" in poetry.

Recent acoustical research in connection with the "talkies" has led to many valuable discoveries in regard to the measurement of tone quality, and tables are being compiled whereby it will soon be possible to measure exactly the sound value of every line of poetry, and its "atmosphere" according to the number of vibrating overtones. By using such a scale (still in the process of completion), one finds that

"Who thicks man's blood with cold"  
has a phonetic value of 1855+, whereas

"Red as a rose was she"  
has a value of only 1290+.

The Commission on the Status of Women  
has been established to study the  
problems of women in the United States  
and to make recommendations for their  
improvement. The Commission is composed  
of representatives of the Federal Government,  
the States, and the United Nations.  
The Commission is authorized to hold  
hearings, to conduct investigations,  
and to make recommendations. It is  
also authorized to publish reports and  
to make such other and sundry  
provisions as may be necessary or  
proper for the purpose of carrying  
out its functions. The Commission  
shall report to the United Nations  
General Assembly at its next session.



The extent of the influence of similar research upon poetry is, of course, only conjectural. The poet continues to discover intuitively that which science reveals only after years of research. Coleridge knew the relative worth of the lines quoted even though he had no scale of sound values.

In considering the elements of rhythm and metre, we find that in both music and poetry they rest upon a similar aesthetic basis. In both arts, metre preserves unity, and rhythm produces variety. The greatest possible variety consistent with a fundamental unity creates the most pleasing effect.

Thus in music there are unexpected stresses, rests, balance of phrases, and the opposition of metre and rhythm, all combined in an impression of variety in unity.

The history of English prosody shows that three systems have influenced English verse and contributed to its development: the quantitative, the syllabic, and the accentual. The musical and the physiological elements must also be considered in an analysis of rhythm. As a result, we find that English verse is complex and varied. Besides metre, we find rhythm of time duration, rhythm of accent, rhythm of speech stress, rhythm of



thought pulsation, and rhythm of voice inflection. The caesura and rest can be utilized to add further variety.

Inasmuch as music and poetry are both temporal arts, they have deep emotional appeal. They express for us the changing and developing process of the inner life. We fill in the impersonal form with the concrete emotions of our own lives; it is our strivings, our hopes and fears which the music expresses.

Melody plays a large part in arousing emotional feeling. A portion of such appeal in music depends upon its imitation of the sounds of the human voice, and through association, the stirring of emotional feelings that are the natural accompaniment of such sounds. Furthermore, there is a physiological basis. The greater the difficulty in producing the sound, the greater the emotional effect: loud sounds are more exciting than soft, and a sudden rise or fall in pitch is more stirring than a gradual one.

Rhythm is also important in causing emotional appeal. "Rhythm rouses into direct and immediate activity the motor sets that are the physical basis of the emotions and hence arouse the corresponding emotions themselves."





The chief basis of emotional appeal is the greatness of the personality behind the work. The supreme artist has the capacity of deep and sincere feeling; and he is able to express the force of his own emotion with power and restraint.

Modernists make poetry an expression of emotion only, casting form to the winds. But, as Sir Henry Newbolt says, "Poetry cannot exist without form. . . . Not only is it impossible for man to create the formless, but by an equally natural law, he cannot in any art express his intuition without using a form exactly adapted to it. . . . In poetry worthy of the name, . . . the emotion will move along lines of power and order."

In evoking emotional feeling, there are many devices that a poet may use:

1. Mere sound of individual words ("forlorn," "nevermore," etc.)
2. Connotation of words
3. Symbolism
4. Imagism
5. Onomatopoeia
6. Refrain

Rhythmic changes, however slight, and modulations from major to minor melody produce very great changes in emotional appeal.

\_\_\_\_\_

Fitness of rhythmic form to thought and feeling has been termed by Marguerite Wilkinson "organic rhythm." The emotional effect is totally destroyed when there is a lack of such fitness. One laughs when he should weep.

Although emotional appeal is the peculiar characteristic of music, it can offer intellectual appeal. The perfection of form and abstract, impersonal beauty by which the classical style was distinguished appealed directly to the intellect rather than to the emotions. During the Romantic period, although the expression of emotion was the main purpose of the composer, we find in "program music" an attempt to reach reality, - to present intellectual concepts in music. The trend is akin to realism in poetry, a tendency which we find exemplified in the work of Crabbe in 1784.

Such attempts are of value insofar as they serve to extend the boundaries of the art, and to lead to further experiments in technique.

Recent efforts to extend the boundaries of poetry and music are seen in the attempt to present in a musical sentence the concept of a silver teaspoon; and in Robert Hillyer's poem, "Fugue: Allegro Ma Non Troppo," which imitates in poetry the technique of the fugue form.

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The chief value of intellectual appeal in music and poetry, however, does not lie in the presentation of the novel or grotesque, but in the fact that through the experience offered us by the poet and musician we enter the world of the ideal, and recreate our own world by "the light that never was on sea or land." In the world of the ideal we view details in just proportion; we see the "perfect round" made by the broken arcs of life; and thus "we gain the power to reach a deeper truth, a still more profound being."

"If Music and sweet Poetry agree," it would seem sensible to correlate them in the teaching of literature.

There are many ways in which music can be used as a means of approach to poetry:

#### I. The radio

1. The Music Appreciation Hour, a course given each year by Mr. Walter Damrosch.

2. Radio concerts, featuring the work of individual poets, - Burns, Tennyson, Kipling, etc.

#### II. The Victrola

1. Exercises for training melodic sense
2. Exercises for training sense of rhythm
3. Exercises for training in the appreciation of tone-color and atmosphere.

THE FIRST PART OF THE HISTORY OF THE  
LIFE OF THE LATE KING OF GREAT  
BRITAIN, CHARLES THE SECOND, BY  
JOHN BURNET, BISHOP OF SALISBURY.  
IN TWO VOLUMES. THE SECOND  
VOLUME. LONDON, Printed by  
J. Streater, at the Sign of the  
Three Kings in St. Dunstons Church  
Lane, 1689.

THE SECOND PART OF THE HISTORY OF THE  
LIFE OF THE LATE KING OF GREAT  
BRITAIN, CHARLES THE SECOND, BY  
JOHN BURNET, BISHOP OF SALISBURY.  
IN TWO VOLUMES. THE SECOND  
VOLUME. LONDON, Printed by  
J. Streater, at the Sign of the  
Three Kings in St. Dunstons Church  
Lane, 1689.

4. Exercises for training in the appreciation of emotional tone

5. Correlation with the history of English literature ( See Appendix)

6. Correlation with the study of the life and works of an individual author

III. Oral reading

IV. Applying musical terms to poetry

V. Writing musical accompaniments for lyrics

VI. Class Concerts

The final objective to be considered is the stimulation of creative power. Not every student has such ability, of course, yet the mere attempt to express his thoughts in verse form will be useful, inasmuch as he will return with renewed interest and appreciation to watch

"---The Master work, and catch  
Hints of the proper craft, tricks of the tool's true  
play".

Thus poetry becomes a study of perfection, and that which Matthew Arnold terms the chief end of education is attained.





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APPENDIX

THE UNIVERSITY OF CHICAGO  
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## Appendix

### Music Available for Correlation with Poetry

#### I. For training melodic sense

##### A. Instruments of the Orchestra, Series A

- |                        |   |         |
|------------------------|---|---------|
| 1. Part I, Strings     | } | V 35236 |
| 2. Part II, Woodwind   |   |         |
| 3. Part III, Brass     | } | V 35237 |
| 4. Part IV, Percussion |   |         |

##### B. Instruments of the Orchestra, Series B

- |                        |   |         |
|------------------------|---|---------|
| 1. Part I, Strings     | } | V 35670 |
| 2. Part II, Woodwind   |   |         |
| 3. Part III, Brasses   | } | V 35671 |
| 4. Part IV, Percussion |   |         |

#### II. For training rhythmic sense

- |  |         |
|--|---------|
| A. American Folk-Song - Arkansaw Traveller   | B 225   |
| B. American Folk Dance - Turkey in the Straw | B 235   |
| C. English Folk Dance - Shepherd's Hey       | B 15181 |
| D. Irish Folk Dance - Irish Lilt             | B 68004 |
| E. Scottish Folk Dance - Highland Fling      | V 17671 |
| F. The Marseillaise                          | B 57013 |
| G. Onward, Christian Soldiers                | V 87298 |
| H. Amaryllis (Air, Louis XIII)               | V 16474 |
| I. Parade of the Wooden Soldiers             | B 4021  |

# APPENDIX

LIST OF THE SPECIES OF THE ORDER

1. ORDER OF THE SPECIES

2. ORDER OF THE SPECIES

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20. ORDER OF THE SPECIES



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II. For training rhythmic sense, continued

- |  |         |
|--|---------|
| J. Chopin's Polonaise Militaire,<br>Opus 40, No. 1 | V 74530 |
| K. Barcarolle                                      | B 15204 |

III. For correlation with the history of English literature

A. The Middle Ages

1. Church Music

- |                          |         |
|--------------------------|---------|
| Gregorian chants         | V 7341  |
| Hymn to John the Baptist | V 55072 |
| Exultate Justi           | V 61123 |
| Gloria Patri             | V 17548 |

2. Arthurian Legends

- |                           |         |
|---------------------------|---------|
| Blow, Trumpets            | V 35581 |
| Selections from Lohengrin | V 64744 |
| Selections from Parsifal  | V 31735 |

3. Norman Minstrel Songs

- |                         |   |         |
|-------------------------|---|---------|
| War Song of the Normans | } | V 17725 |
| Crusader Songs          |   |         |

4. Provençal Troubadours

- |                            |         |
|----------------------------|---------|
| Troubadour Song (De Coucy) | V 17290 |
| Merci Clamant (De Coucy)   | V 17760 |
| March: "Three Kings"       | V 35461 |



III. For correlation with the history of English literature, continued

A. The Middle Ages

5. Carols

Christmas Carols B 3691

6. Middle English Secular Music

Sumer is i-cumen in V 35279

B. The Fifteenth Century

1. Church Music

Laudate Dominum (Palestrina) B 50125

2. Secular Music

O, Willow, Willow! V 35279

Greensleeves V 17724

Sellenger's Round V 1810

Shepherd's Hey B 15181

Wassail Song R 25

Agincourt Song, "Deo Gratias Anglia" -  
Chappell - Popular Music  
of the Olden Time

C. The Elizabethan Period

1. Madrigals

The Nightingale (Bateson) R 3

Hard By a Crystal Fountain (Morley) R 4

O Softly Singing Lute (Pilkington) R 21





Appendix, page 4

III. For correlation with the history of English literature, continued

C. The Elizabethan Period

1. Madrigals

Cupid on a Bed of Roses (Bateson)	R 14
Though Amaryllis Dance (Byrd)	R 22
Sweet Honey Sucking Bees (Wilbye)	R 34
My Phyllis Bids Me (Weelkes)	R 31
The Silver Swan (Gibbons)	R 29

2. Part Songs

Come, Heavy Sleep (Dowland)	R 6
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3. Canzonet

I Go Before, My Darling (Morley)	R 30
----------------------------------	------

4. Ballets

My Bonny Lass (Morley)	R 45
Whilst Youthful Sports (Morley)	R 46
We Shepherds Sing (Weelkes)	R 41
Welcome, Sweet Pleasure (Weelkes)	R 16

5. Motets

Hosanna to the Son of David (Gibbons)	R 19
Ave Verum (Byrd)	R 18

6. Shakespearean Music

a. Lyrics from the Plays

1. General information

2. Description of the project and its objectives

3. Methodology

4. Results

5. Discussion

6. Conclusion

7. References

8. Appendix

9. Acknowledgements

10. Bibliography

11. Glossary

12. Index

13. List of figures

14. List of tables

15. List of abbreviations

16. List of symbols

17. List of units

18. List of equations

19. List of formulas

20. List of diagrams

21. List of charts

22. List of graphs

23. List of maps

III. For correlation with the history of English  
literature, continued

C. The Elizabethan Period

6. Shakespearean Music

a. Lyrics from the Plays

It Was a Lover and His Lass V 17634

Where the Bee Sucks        }  
Full Fathom Five        } V 17702

When That I Was V 17724

Airs of Ophelia V 17717

Over Hill, Over Dale V 17209

Come Away, Death        }  
O Mistress Mine        } V 17662

Who is Sylvia? V 88013

Hark, Hark, the Lark! V 64218

b. Music based upon the plays

Falstaff V 7198

A Midsummer Night's Dream V 35625

Otello (Verdi) V 88148

Oberon Overture (Weber) V 35166

D. The Puritan Period

Songs from Comus V 35549

~~Duke of Marlborough~~ ~~V 17725~~

L'Allegro (Handel) V 35623

# THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

BY JOHN BURNET

IN TWO VOLUMES

LONDON, 1724

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1698	1699
1699	1700



Appendix, page 6

III. For correlation with the history of English literature, continued

D. The Puritan Period

Il Penseroso (Handel)	V 88068
	V 18123
New England Psalm-tunes	V 17646

E. The Restoration Period

Chanson and Pavane (Couperin)	V 64292
Au Claire de la Lune (Lully)	V 87509

F. The Eighteenth Century

1. The Age of Queen Anne

Concerto for Two Violins (Bach)	Pt.1 V 76028
" " " " " "	2 V 76029
" " " " " "	3 V 76030
Suite in D Major (Bach)	V 35669
Largo (Handel)	V 88617
Menuett (Handel)	V 64841
Surprise Symphony (Haydn)	V 35243 V 35244
The Lass with a Delicate Air	V 64398
Rule, Britannia	V 64692

2. The Romantic Revival

Symphony in B minor (Schubert)	V 6663-6665
Overture to Midsummer Night's Dream (Mendelssohn)	V 35625
Symphony No. 1 (Schumann)	V 7306-7309

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Appendix, page 7

III. For correlation with the history of English literature, continued

F. The Eighteenth Century

1. The Romantic Revival

Rosamunde (Schubert)	V 64670
1812 Overture (Tschaikowsky)	B 50090
Manfred (Tschaikowsky)	
Hebrides Overture (Mendelssohn)	B 90017
O for the Wings of a Dove (Mendelssohn)	B 90017

G. The Nineteenth Century

Lohengrin (Wagner)	C 15121
Isolde's Love Death (Wagner)	V 88058
Elsa's Dream (Wagner)	V 88038
Evening Star (Wagner)	V 35160
Pilgrims' Chorus (Wagner)	V 17563
Melody in F (Rubinstein)	V 64450
Spring Song (Gounod)	V 45077
Liebestraum (Liszt)	V 35486
Dream of Gerontius (Elgar)	
Lullaby (Brahms)	V 17181
Indian Lament (Dvorak)	V 74387
Largo from New World Symphony (Dvorak)	V 74631

Symphony from the New World (Dvorak)  
Columbia Masterworks Set No. 77

Section 1

The following are the names of the persons who have been appointed to the various committees of the Board of Directors.

Committee on Finance

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Mr. E. F. Green

Mr. G. H. White

Mr. I. J. Black

Mr. K. L. Gray

Committee on Administration

Mr. J. H. Smith

Mr. W. B. Jones

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Mr. G. H. White

Mr. I. J. Black

Mr. K. L. Gray

Committee on Legal Affairs

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Mr. C. D. Brown

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Mr. G. H. White

Mr. I. J. Black

Mr. K. L. Gray



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III. For correlation with the history of English literature, continued

G. The Nineteenth Century

From an Indian Lodge (MacDowell)	V 18648
The Witches' Dance (MacDowell)	V 20396
Danse Chinoise (Tschaikowsky)	V 45053
Robin Hood (De Koven)	B 15195

H. The Twentieth Century

L'Après Midi d'un Faun (Debussy)	V 35464
Reflets Dans L'Eau (Debussy)	V 50069
Scheherazade (Rimsky-Korsakov)	V 74593
Festivals, Parts 1 and 2 (Nocturne No. 2) (Debussy)	V 1309
Ma Mère L'Oye (Ravel)	V 7370 ) V 7371 )
L'Apprenti Sorcier (Dukas)	V 7021
Isle of the Dead, Op. 29, (Rachmaninoff)	V 7219 ) V 7221 )
Pelléas et Mélisande (Debussy)	V 9636 - 9639
Bolero (Ravel)	C 67890-D ) C 67891-D )
Capriccio for Piano and Orchestra (Stravinsky) Columbia Masterworks	Set No. 152
Night on a Bare Mountain (Moussorgsky)	B 90089
Fire Bird (Stravinsky)	V 6492-6493
Song of India (Rimsky-Korsakov)	B 15120

CHAPTER I

THE HISTORY OF THE UNITED STATES OF AMERICA

FROM 1776 TO 1863

1776. The Declaration of Independence was adopted by the Continental Congress on July 4th. The United States was born.

1787. The Constitution was adopted.

1789. The first Congress met in New York City. George Washington was elected the first President of the United States.

1791. The Bill of Rights was adopted, guaranteeing the first ten amendments to the Constitution.

1793. The first federal court was established in Philadelphia.

1796. John Adams was elected the second President of the United States.

1798. The Alien and Sedition Acts were passed, giving the President power to deport aliens and punish those who criticized the government.

1800. Thomas Jefferson was elected the third President of the United States.

1801. The first federal census was taken, showing a population of 3,929,214.

Appendix, page 9

## IV. For the study of individual poets

A. Sir Walter Scott

O, Hush Thee, My Baby V 18417

Jock o' Hazeldean V 16961

Ave Maria (Schubert) V 55052

Coronach                    )  
                                  )  
V 17987

Soldier, Rest! )

They Bid Me Sleep V 18674

Lucia di Lammermoor (Donizetti) V 55047

## B. Robert Burns

Auld Lang Syne V 64105

Comin' Through the Rye V 64422

Flow Gentle, Sweet Afton V 45132

A Red, Red Rose V 64321

Ye Banks and Braes V 87062

Scotch Songs V 17671

C. Alfred Tennyson

Come Into the Garden, Maud V 74434

Ring out, Wild Bells V 35335

Sweet and Low V 18417

Sweet is True Love V 18146

Crossing the Bar V 74119

# THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN THE YEAR 1649

1649. The first of January. The king was executed at Whitehall.

1649. The second of January. The king's body was buried at St. Dunstons Church.

1649. The third of January. The king's head was buried at St. Dunstons Church.

1649. The fourth of January. The king's body was buried at St. Dunstons Church.

1649. The fifth of January. The king's head was buried at St. Dunstons Church.

1649. The sixth of January. The king's body was buried at St. Dunstons Church.

1649. The seventh of January. The king's head was buried at St. Dunstons Church.

1649. The eighth of January. The king's body was buried at St. Dunstons Church.

1649. The ninth of January. The king's head was buried at St. Dunstons Church.

1649. The tenth of January. The king's body was buried at St. Dunstons Church.

1649. The eleventh of January. The king's head was buried at St. Dunstons Church.

1649. The twelfth of January. The king's body was buried at St. Dunstons Church.

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1649. The fifteenth of January. The king's head was buried at St. Dunstons Church.

1649. The sixteenth of January. The king's body was buried at St. Dunstons Church.

1649. The seventeenth of January. The king's head was buried at St. Dunstons Church.

1649. The eighteenth of January. The king's body was buried at St. Dunstons Church.

1649. The nineteenth of January. The king's head was buried at St. Dunstons Church.

1649. The twentieth of January. The king's body was buried at St. Dunstons Church.



Appendix, page 10

IV. For the study of individual poets, continued

D. Browning

The Year's at the Spring	V 35693
The Rat Chorus of Hamelin (Neuendorff)	Am 57045 G
Ah, Love, But a Day	V 64327

E. Shelley

L'Alouette (Glinka)	Am 51796 H
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F. Kipling

Danny Deeever	}	V 50122
The Road to Mandalay		
Fuzzy-Wuzzy	}	V 45109
The Gypsy Trail		
Mother o' Mine		V 74118
Rolling Down to Rio		V 64151

G. Longfellow

The Bridge	V 16217
Hiawatha's Childhood	V 35617
Onaway! Awake, Beloved!	V 55059
Serenade from "The Spanish Student"	V 20895

H. Edward Fitzgerald

Ah, Moon of My Delight!	V 55059
In a Persian Garden	V 35441

1. The first of the three is the "General" or "Universal" law.

2. The second is the "Particular" law.

3. The third is the "Special" law.

4. The fourth is the "Individual" law.

5. The fifth is the "Concrete" law.

6. The sixth is the "Abstract" law.

7. The seventh is the "Ideal" law.

8. The eighth is the "Real" law.

9. The ninth is the "Possible" law.

10. The tenth is the "Actual" law.

11. The eleventh is the "Contingent" law.

12. The twelfth is the "Necessary" law.

13. The thirteenth is the "Probable" law.

14. The fourteenth is the "Improbable" law.

15. The fifteenth is the "Impossible" law.

16. The sixteenth is the "Possible" law.

17. The seventeenth is the "Actual" law.

18. The eighteenth is the "Contingent" law.

19. The nineteenth is the "Necessary" law.

20. The twentieth is the "Probable" law.

21. The twenty-first is the "Improbable" law.

22. The twenty-second is the "Impossible" law.

Appendix, page 11

V = Victor Record

B = Brunswick Record

C = Columbia Record

R = Roycroft English Singers' Records

Am = Ampico

THEORY OF THE EARTH

CHAPTER I

OF THE EARTH

SECTION I

OF THE EARTH

OF THE EARTH



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## 1. Introduction

- 1.1. The purpose of this study is to investigate the effects of the proposed system on the performance of the system. The results of the study are presented in the following sections.
- 1.2. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.3. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.4. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.5. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.6. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.7. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.8. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.9. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.
- 1.10. The study is organized as follows. Section 2 describes the system architecture. Section 3 describes the experimental setup. Section 4 presents the results of the study. Section 5 discusses the conclusions.

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1. Introduction

- General description of the project and its objectives.
- The main aim of the study is to investigate the effects of the proposed changes on the system.
- The study is divided into three main parts: a literature review, a case study, and a simulation study.
- The literature review will provide a background on the current state of the art in the field.
- The case study will focus on the specific system being studied.
- The simulation study will allow for the testing of the proposed changes under various conditions.

The results of the study will be presented in a series of reports, which will be made available to the relevant stakeholders.

- The first report will provide an overview of the project and its objectives.
- The second report will focus on the literature review.
- The third report will focus on the case study.
- The fourth report will focus on the simulation study.
- The final report will provide a summary of the findings and conclusions.

The project is expected to be completed by the end of the year, and the results will be presented at a conference.

The project is funded by the Department of Science and Technology, and the results will be made available to the public.

The project is a collaborative effort between the Department of Science and Technology and the relevant stakeholders.

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THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN THE YEAR OF HIS REIGN 1625

BY JOHN BURNET

IN TWO VOLUMES

LONDON, 1724

Printed by J. Sturges, at the Sign of the Crown, in St. Pauls Church-yard

And by W. Bland, at the Sign of the Anchor, in Pall-mall

And by J. Smith, at the Sign of the Anchor, in Pall-mall

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## Mathematical Induction

1. Base Case - Prove the statement is true for the smallest value of  $n$ .

2. Inductive Step - Assume the statement is true for  $n = k$ . Prove it is true for  $n = k + 1$ .

3. Conclusion - Since the statement is true for  $n = 1$  and if it is true for  $n = k$ , it is true for  $n = k + 1$ . Therefore, the statement is true for all  $n \in \mathbb{N}$ .

4. Example - Prove that the sum of the first  $n$  natural numbers is  $\frac{n(n+1)}{2}$ .

5. Proof - Base case: For  $n = 1$ , the sum is  $1$  and  $\frac{1(1+1)}{2} = 1$ . Inductive step: Assume true for  $n = k$ . Then for  $n = k + 1$ , the sum is  $1 + 2 + \dots + k + (k + 1)$ .

6. Conclusion - By the principle of mathematical induction, the statement is true for all  $n \in \mathbb{N}$ .

7. Example - Prove that  $1 + 2 + 3 + \dots + n = \frac{n(n+1)}{2}$ .

8. Proof - Base case: For  $n = 1$ , the sum is  $1$  and  $\frac{1(1+1)}{2} = 1$ . Inductive step: Assume true for  $n = k$ . Then for  $n = k + 1$ , the sum is  $1 + 2 + \dots + k + (k + 1)$ .

9. Conclusion - By the principle of mathematical induction, the statement is true for all  $n \in \mathbb{N}$ .

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## Introduction

The purpose of this study is to investigate the effects of the proposed system on the performance of the system. The results of the study are presented in the following sections.

The first section describes the system and the proposed system. The second section describes the experimental setup and the results of the study.

The third section describes the conclusions of the study and the implications of the results. The fourth section describes the limitations of the study and the directions for future research.

The fifth section describes the acknowledgments and the references. The sixth section describes the appendix and the index.

The seventh section describes the summary and the conclusions. The eighth section describes the bibliography and the index. The ninth section describes the appendix and the index.

The tenth section describes the summary and the conclusions. The eleventh section describes the bibliography and the index. The twelfth section describes the appendix and the index.

The thirteenth section describes the summary and the conclusions. The fourteenth section describes the bibliography and the index. The fifteenth section describes the appendix and the index.



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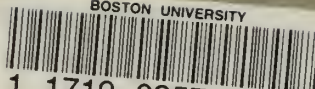








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